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# Brian Boru.

Romantic Opera

in Three Acts.

WORDS BY

STANISLAUS STANGE.

MUSIC BY

JULIAN EDWARDS.

THE JOHN CHURCH COMPANY,

CINCINNATI, + NEW YORK, + CHICAGO.

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## CAST.

### Irish Characters.

BRIAN BORU, Ireland's Champion. . . . . MAX EUGENE.  
 O'DONOVAN, His Foster Brother. . . . . SAMUEL I. SLADE.  
 O'CONNOR, His Standard Bearer. . . . . BRUCE PAGET.  
 ERINA, O'Connor's Sister. . . . . GRACE GOLDEN.  
 O'REILLY, An Irish Chieftain. . . . . FRED M. MARSTON.  
 JOHNNY DUGAN, O'Hara's Rival. . . . . JOHN C. SLAVIN.  
 BABY MALONE, The Child of a Giant. . . . . AMELIA SUMMERVILLE.  
 MONA, O'Conner's Betrothed. . . . . HELEN BRACKETT.  
 FAIRY QUEEN, The Spirit of Ireland. . . . . LOUISE MARGOT.  
 BANSHEE. . . . . ANNIE CAMERON.  
 PAT O'HARA, Brian's Henchman. . . . . RICHARD F. CARROLL.

### English Characters.

ELFRIDA, An English Princess. . . . . AMANDA FABRIS.  
 LORD EDWARD, Commander of the English Forces. . . . . GEORGE O'DONNELL.  
 FITZ-STEPHEN, A Knight. . . . . TOM RICKETTS.  
 EGBERT, Edward's Envoy. . . . . ANDREW J. LYNAM.  
 OSWALD, An English Monk. . . . . FRED SUMMERFIELD.  
 HERALD, Standard Bearer. . . . . JOHN HENDRICK.  
 ATHELSTONE, A Messenger. . . . . OLE L. NORMAN.

Fairies, Witches, Irish Warriors, English Knights, Monks,  
 Maids of Honor, Irish Colleens, etc.

### ACT I.

SCENE.—Wicklow Hills. (*St. Kevin's Keep R. Malone's Cottage L.*)  
 TIME—Midnight.

### ACT II.

SCENE.—Great Hall of Dublin Castle. (*English Headquarters.*)  
 TIME—Noon of the following day.

### ACT III.

SCENE I.—Irish Camp outside of Dublin. TIME—Afternoon of same day.  
 SCENE II.—Old Dublin Street. (*St. Patrick's Church and View of Dublin Bay.*)  
 TIME—Same.

Produced under the management of . . . . . F. C. WHITNEY.  
 Stage Director. . . . . JOHN E. NASH.  
 Director of Music. . . . . JULIAN EDWARDS.







# CONTENTS.

	PAGE.
<b>PRELUDE.</b> . . . . .	7
<b>ACT I.</b>	
Nº 1. Chorus of Fairies. . . . .	10
Nº 2. Solo: "Im a Giant's little Baby." . . . .	46
Nº 3. Solo: "The Irish Patriot." . . . .	49
Nº 4. a) March and Chorus: "We are the guardians of Beauty." . . . .	51
b) Solo: "The Earth's richest Dower." . . . .	60
c) Trio and Chorus: "Fare - thee - well." . . . .	68
Nº 5. Solo: "There's a lad that I know." . . . .	77
Nº 6. Duet: "There's a picture in my Heart." . . . .	79
Nº 7. Chorus: "We are simple Irish Colleens." . . . .	84
Nº 8. Solo: "My name is Pat O'Hara." . . . .	89
Nº 9. Jig. . . . .	95
Nº 10. <b>FINALE I.</b> "Sing the Song of great Brian." . . . .	96
<b>ACT II.</b>	
Nº 11. a) Chorus: "Sing a merry Roundelay?" . . . . .	142
b) Solo: "An Englishman's Toast." . . . .	148
Nº 12. a) Ensemble: "The open Gates." . . . .	152
b) Solo and Chorus: "No Spy am I." . . . .	158
Nº 13. Solo: "A Fool is he." . . . .	163
Nº 14. Solo: "Paddy and his Pig?" . . . . .	166
Nº 15. March. . . . .	170
Nº 16. Duet: "When ere you leave." . . . .	174
Nº 17. a) Song and Chorus: "Sheathe the Sword." . . . .	175
b) Ensemble: "Fill up the Loving Cup." . . . .	179
Nº 18. Duet: "Boys and Girls." . . . .	187
Nº 19. <b>FINALE II.</b> "Pride goes before a fall." . . . .	190
<b>ACT III.</b>	
Nº 20. Chorus: "Clink, Clank?" . . . . .	220
Nº 21. Melodrama. . . . .	224
Nº 22. Solo and Chorus: "Where is thy heart O Brian, the Brave." . . . .	225
Nº 23. Melodrama. . . . .	229
Nº 24. Solo and Chorus: "For Ireland." . . . .	232
Nº 25. Solo: "All hope has flown." . . . .	238
Nº 26. Quintette: "The Irish Cuckoo." . . . .	241
Nº 27. <b>FINALE III.</b> . . . . .	245





# Brian Boru.

## Romantic Opera in Three Acts.

Written by  
STANISLAUS STANGE.

### PRELUDE.

Composed by  
JULIAN EDWARDS.

Andante Moderato.

The musical score for the Prelude is written for piano and organ. It consists of five systems of music. The first system begins with a piano introduction marked *ff* (fortissimo) in the piano part and *p* (piano) in the organ part. The tempo is marked *Andante Moderato*. The key signature has two sharps (F# and C#), and the time signature is 4/4. The second system continues the piano part with *ff* dynamics. The third system features a mezzo-piano (*mp*) section in the piano part, followed by a fortissimo (*ff*) section. The fourth system shows the piano part with a *p* (piano) dynamic. The fifth system concludes with triplets in both the piano and organ parts, marked with a *p* (piano) dynamic.

## Marziale.

This musical score is for a piece titled "Marziale" in E major (indicated by four sharps) and 2/4 time. The score is written for piano and consists of five systems of two staves each. The first system begins with a forte (*f*) dynamic in the left hand and a fortissimo (*ff*) dynamic in the right hand. The piece features a variety of musical textures, including dense chordal passages, flowing arpeggiated lines, and rhythmic patterns. The fourth system includes a piano (*p*) dynamic marking. The final system concludes with a triplet of eighth notes in the right hand. The notation includes various musical symbols such as slurs, accents, and dynamic markings.



## Act I.

## № 1. Introduction.

Andante.

*SOP.* *p*

*ALTO.* The world \_\_\_\_\_ is

(Chorus unseen.) *TEN.* *p*

The world \_\_\_\_\_ is

*BASS.* *p*

The world \_\_\_\_\_ is

(Harp on the stage.)

dream - ing, the stars \_\_\_\_\_ are gleam - ing, the moon - light

dream - ing, the stars \_\_\_\_\_ are gleam - ing, the moon - light

stream - ing, the birds are still. The dew \_\_\_\_\_ is

stream - ing, the birds are still. The dew is

weep - ing, the day is sleep - ing, in si - - - lence steep - ing

weep - ing, the day is sleep - ing, in si - - - lence steep - ing

old Wicklow Hill! The world \_\_\_\_\_ is dream - ing, The stars \_\_\_\_\_ are

old Wicklow Hill! The world \_\_\_\_\_ is dream - ing, The stars \_\_\_\_\_ are

The musical score is written in D major (two sharps) and 4/4 time. It consists of vocal staves and piano accompaniment. The piano part features a flowing, arpeggiated accompaniment in the right hand and a steady bass line in the left hand. The lyrics are: 'stream - ing, the birds are still. The dew \_\_\_\_\_ is', 'stream - ing, the birds are still. The dew is', 'weep - ing, the day is sleep - ing, in si - - - lence steep - ing', 'weep - ing, the day is sleep - ing, in si - - - lence steep - ing', 'old Wicklow Hill! The world \_\_\_\_\_ is dream - ing, The stars \_\_\_\_\_ are', and 'old Wicklow Hill! The world \_\_\_\_\_ is dream - ing, The stars \_\_\_\_\_ are'.

gleam - ing, the moon - light stream - ing on old Wicklow Hill!

gleam - ing, the moon - light stream - ing on old Wicklow Hill!

*Allegretto.*

*pp*

*p*

*FAIRY QUEEN.*

From hill and dale, from rill and vale, From



out each rocky moun - tain, from for - est shade, from syl - van glade, and

The first system of the musical score is in D major (two sharps). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment consists of a continuous stream of eighth notes in the right hand, while the left hand has whole rests.

ev' - ry flowing foun - tain. Come! ye spirits of the air!

The second system continues in D major. The vocal line has a half note G4, quarter notes A4, B4, and C5, a half note B4, and a half note A4. The piano accompaniment features a more active right hand with eighth notes and a left hand with eighth notes starting in the second measure.

Haste! Your presence here declare. In the pale moon's sil - ver

The third system is in D major. The vocal line includes a half note G4, quarter notes A4, B4, and C5, a half note B4, and a half note A4. The piano accompaniment has a right hand with eighth notes and a left hand with eighth notes.

light Cel - - e - brate each mys - - - tic

The fourth system is in D major. The vocal line has a half note G4, quarter notes A4, B4, and C5, a half note B4, and a half note A4. The piano accompaniment features a right hand with eighth notes and a left hand with eighth notes.

## CHORUS OF FAIRIES.

*Allegro.*

rite!

*SOP I.*

Mer - ry laugh - ter now shall ring; Fair - y voic - es sweet - ly sing;

*SOP II.*

Mer - ry laugh - ter now shall ring; Fair - y voic - es sweet - ly sing;

*ALTO.*

*Allegro.*

*p*

Ti - ny feet come gai - ly skip - ping, Light - ly on the moon - beams tripping,

Ti - ny feet come gai - ly skip - ping, Light - ly on the moon - beams tripping,

Ho! \_\_\_\_\_ Ho! \_\_\_\_\_ Ho! \_\_\_\_\_

Ho! \_\_\_\_\_ Ho! \_\_\_\_\_ Ho! \_\_\_\_\_

Singing, dancing, hand in hand, Music of the fair - y band. Here we weave our

Singing, dancing, hand in hand, Music of the fair - y band. Here we weave our

ma - gie spell, Here the fate of man fore-tell.

ma - gie spell, Here the fate of man fore-tell.

(Enter fairies in groups from different entrances.)

The musical score is written in G major (one sharp) and 4/4 time. It consists of six systems of staves. The first system shows a vocal line for Soprano (SOP.) and a piano accompaniment. The second system continues the vocal line with the lyrics "From hill and dale!" and the piano accompaniment. The third system introduces the Alto (ALTO.) vocal line with the lyrics "From rill and vale!" and the piano accompaniment. The fourth system continues the vocal lines and piano accompaniment, with a fortissimo (ff) marking in the piano part. The fifth and sixth systems show the vocal lines and piano accompaniment continuing. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal lines are melodic and expressive, with some phrasing slurs and accents.

*SOP.*  
From hill and dale!—

*ALTO.*  
From rill and vale!

*ff*

(Enter Witches and Leprechauns.)

## CHORUS OF WITCHES AND LEPRECHAUNS.

TEN.

BASS.

## Allegretto.

FAIRY QUEEN.

From forest glade, From sylvan shade, And ev'-ry flowing foun-tain,

*SOP. pp*

*ALTO.*

From forest glade, From ev'-ry flow - ing fountain, Waft-ed

*TEN. pp*

From forest glade, From ev'-ry flow - ing fountain, Waft-ed

*BASS. pp*

## Allegretto.

*pp*

Waft-ed in a gold-en car, Driv - en by a shin-ing star.

in a golden car, Driven by a shining star.

in a golden car, Driven by a shining star.

Waft - - ed in a gold - en car, Hith - - er, hith-er

Waft - - - ed, waft - ed in a gold-en car, in a

Waft-ed in a gold-en car, in a gold - - - en

Waft - - - - ed, waft-ed in a golden

Waft - - - - ed, waft - - - - ed,

have we come, Driv - - en by a shin - ing star,

gold - - - en car, Driven by a shin-ing

car, Driv - en by a shining star,

car, Driv - en by a shining star,

waft - ed in a gold-en car, Driv - - en by a .

## Allegretto.

Hith - - er, hith - er have we come.  
star, Hith - er have we come.  
Hith - er have we come.  
Hith - - er have we come.  
shin - ing star, Hith - er have we come.

The vocal score consists of five staves for voices and a piano accompaniment. The key signature is D major (two sharps). The tempo is marked 'Allegretto.' The time signature changes from 4/4 to 6/8. The lyrics are: 'Hith - - er, hith - er have we come. star, Hith - er have we come. Hith - er have we come. Hith - - er have we come. shin - ing star, Hith - er have we come.'

The piano accompaniment for the first system features a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

The piano accompaniment for the second system continues the musical texture. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking *pp* (pianissimo) is present.

The piano accompaniment for the third system continues the musical texture. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking *fp* (fortissimo) is present.



*SOP.*  
Here to

*ALTO.*  
Here to

*TEN.*  
Here to

*BASS.*  
Here to

*cresc.*

Detailed description: This block contains the vocal staves for Soprano, Alto, Tenor, and Bass, along with the piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). They all have rests for the first four measures and then enter in the fifth measure with the lyrics 'Here to'. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features a complex rhythmic pattern of eighth and sixteenth notes with chords, and a crescendo marking in the fifth measure.

re - vel in our art, — Till the shades of night de - part, — Here to

re - vel in our art, Till the shades of night de - part, Here to

re - vel in our art, Till the shades of night de - part. Here to

*f*

Detailed description: This block contains the vocal staves and piano accompaniment for the second system. The vocal parts continue with the lyrics 're - vel in our art, — Till the shades of night de - part, — Here to' (Soprano), 're - vel in our art, Till the shades of night de - part, Here to' (Alto), and 're - vel in our art, Till the shades of night de - part. Here to' (Tenor and Bass). The piano accompaniment continues with the same complex rhythmic pattern, marked with a forte (*f*) dynamic.

laugh the hours a - way, — Dance - ing till the break of day.

laugh the hours a - way, Dance - ing till the break of day.

laugh the hours a - way, Dance - ing till the break of day.

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "laugh the hours a - way, — Dance - ing till the break of day." The first staff has a long dash after "way,". The second and third staves have a comma after "way,".

Here we revel in our art, Till the shades of night depart, Here to laugh the hours a - way,

Here ————— we re - - - vel in our

Here ————— we re - - - vel in our

Here we revel in our art, Till the shades of night depart, Here to laugh the hours a - way,

*p*

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Here we revel in our art, Till the shades of night depart, Here to laugh the hours a - way,". The first staff has a long dash after "way,". The second and third staves have a comma after "way,". The piano accompaniment starts with a piano (*p*) dynamic marking.

Dancing till the break of day. Here we revel in our art, Till the shades of night depart,

art, Till the shades of

art, Till the shades of

Dancing till the break of day. Here we revel in our art, Till the shades of night depart,

The first system of the musical score. It consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature is D major (two sharps). The vocal parts have lyrics: "Dancing till the break of day. Here we revel in our art, Till the shades of night depart," followed by "art, Till the shades of" on the next line. The piano accompaniment features a rhythmic melody in the right hand and a supporting bass line in the left hand.

Here to laugh the hours a-way, Dancing till the break of day.

night de - part.

night de - part.

Here to laugh the hours a-way, Dancing till the break of day.

The second system of the musical score. It consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature changes to B minor (two sharps and one flat). The vocal parts have lyrics: "Here to laugh the hours a-way, Dancing till the break of day." followed by "night de - part." on the next line. The piano accompaniment continues with a similar rhythmic pattern. A forte (*ff*) dynamic marking is present in the piano part towards the end of the system.

The third system of the musical score. It consists of two staves for piano accompaniment. The key signature remains B minor. The piano part features a complex, fast-moving melody in the right hand and a steady bass line in the left hand, consisting of repeated chords.



dawn is near, That the sun is com-ing here, Then we spir-its dis-ap-

dawn is near, That the sun is com-ing here, Then we spir-its dis-ap-

dawn is near, That the sun is com-ing here, Then we spir-its dis-ap-

dawn is near, That the sun is com-ing here, Then we spir-its dis-ap-

*p cresc ed accel.*

*cresc.*

pear, Then we spir-its dis-ap-pear, Then we spir-its dis-ap-pear.

pear, Then we spir-its dis-ap-pear, Then we spir-its dis-ap-pear.

pear, Then we spir - - its dis - ap - pear.

pear, Then we spir - - its dis - ap - pear.

Here we re - vel in our art, Till the

Here we re - vel in our art, Till the

Here we re - vel in our art, Till the

Here we re - vel in our art, Till the

*ff*

shades of night de - - part. La, la, la, la, la, la,

shades of night de - - part. La, la, la, la, la, la,

shades of night de - - part. La

shades of night de - - part. La

*stringendo.*

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la la la

la la la

The first system of the musical score consists of four staves. The top two staves are vocal parts, each with a treble clef and a key signature of two sharps (F# and C#). They contain a melody of eighth and sixteenth notes, with the lyrics 'la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,' written below. The third staff is a vocal part with a treble clef, containing a single note 'la' followed by a long melisma line. The fourth staff is a vocal part with a bass clef, also containing a single note 'la' followed by a long melisma line. The piano accompaniment is on the bottom two staves, featuring a series of chords in the right hand and a simple bass line in the left hand.

la la

la la

la la

la, la, la, la, la

The second system of the musical score consists of five staves. The top three staves are vocal parts, each with a treble clef and a key signature of two sharps. They contain a melody of eighth and sixteenth notes, with the lyrics 'la la' written below. The fourth staff is a vocal part with a bass clef, containing a single note 'la' followed by a long melisma line. The piano accompaniment is on the bottom two staves, featuring a series of chords in the right hand and a simple bass line in the left hand.

Un poco meno mosso.

FAIRY QUEEN.

The night is dy - ing,

Ha ha, Ha ha,

Ha ha, Ha ha,

Ha ha, Ha ha,

Ha ha, Ha ha,

*fff* *pp*

7 7

SOP. and ALTO.

Our du - ty must be

dy - ing, the night is dy - - - ing.

*p*

7 7 7 7

done— Ere the coming of the sun.—

Our du - ty must be done Ere the



com - ing of the sun.

*p*

O, Ha - ra, O,

*p* *f* *pp*

Ha - ra, we sum - mon thee, we sum - mon thee, O, Ha - ra, O,

*QUEEN.*

Hench - man of great Brian Boru, Thou art hon - est,

Ha - ra!

faith - ful, true, Ire - land now has need of you, We sum - - mon

thee, — O' Ha - - - ra!

*O'HARA. (outside.)*

Here's a health to Mi - chael

Feeney's aunt, A'n I'll tell ye the ray - son why; — She ates be - kase she's

hun - gry, an' dhrinks be-kase she's dry

(Fairies disappear as O'Hara enters.)

(Chorus outside very *pp*)

SOPS. & ALTOS. Here's a health to Mi - chael

8-

*ppp*

Fee - ney's aunt, an' I'll tell ye the ray - son why; ——— She

8

ates be - kase she's hun - - gry, an' dhrinks be - kase she's

8

dry. Ha, ha, ha. ha, ha, ha, ha!

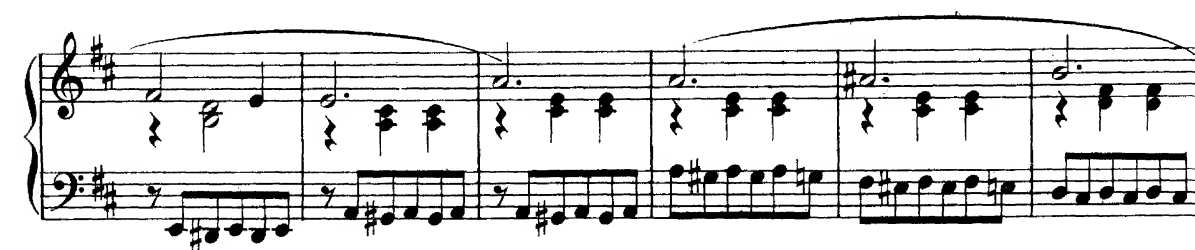
8

*f* *cresc.* *ff* *pp*

Tempo di Valse.

(Enter Fairies.)

*p*



SOP. & ALTO.



Ha - ra, O' Ha - ra, we wel - come thee, we wel - come thee, O'

Moderato.

FAIRY QUEEN.

If one word by thee be spo - ken,  
Ha - ra, O' Ha - ra!

*rit.*

*p*

we must van - ish, by this to - ken we thy si - lence now com -

mand, Speechless thou in Fair - y - land,

*SOP. and ALTO.*

We thy si-lence now com-mand, Speech-less thou in Fai-ry-land.

*FAIRY QUEEN.*

When thou shalt waken, this will seem \_\_\_\_\_ The i-dle fan-cy of a

dream; But this re-mem-ber, bear in mind, Be-

side thee, when a-wake, thou'lt find An in-stru-ment whose me-lo-dy Shall

help to set old Ire-land free.

*CHORUS.* 3

An in - stru-ment whose me - lo - dy Shall

*FAIRY QUEEN.*

Though mute its voice till dan-ger falls

help to set old Ire-land free.

When E-rin - a sings of "Ta-ra's Halls" Then draw the bow a - cross the strings and

mu-sic borne on fai - ry wings, Shall those who hear it so en - trance, That



while thou play - est all must dance;  
*CHORUS.*  
 Shall those who bear it so en-trance

*BANSHEE. (unseen.)*  
 Werra weh, werra weh, werra, werra, werra  
 that while thou play - est all must dance.

weh!  
*FAIRY QUEEN.*  
 The  
 The Ban - - - shee! the Ban - - - shee!

Banshee calls on Bri-an, A-way. A-way

*p cresc.*

(Fairies vanish.)

*pp f*

VOICES OF THE AIR.

TEN. *TEN.*

BASS. Bri-an! Bri-an! Bri-an! the voi-ces of the air, bid thee be-ware,

BRIAN BORU.

Who calls on Bri-an?

Bri-an! Bri-an! Bri-an!

*p pp*

*SOP.* Elfri - da! (Echo. *p*)

*TEN.* El - fri - da! (Echo *pp*)

*BASS.* Elfri - da! (Echo *ppp*)

El - fri - da!

*f* *pp*

'Tis but the e - cho of the hill, Dy - ing like weak Bri - an's

*p*

will, Neath the ma - gic of El - fri - da's name. El - fri - da!

El - fri - da!

El -

Go where I will, do what I may, My heart for-

fri-da!

*ppp*

El-fri-da!

*p*

ev - er leads the way, To where, in old St. Kev-in's Keep, The fair El -

*rit.*

fri - da lies a - sleep. \_\_\_\_\_

*rit.*

*p*

**BANSHEE.**

Wer - ra weh,

wer-ra weh, wer-ra, we-ra, we-ra weh \_\_\_\_\_ The Banshee warns thee of to -

*pp*

mor - row, Warns thee of the com - ing sor - row; In thy hands lies Ire-land's

fate, Heed the warn-ing ere too late. From this Eng - lish Prin-cess

part, Cast thy love from out thy heart. E - rin - a's heart is all thine

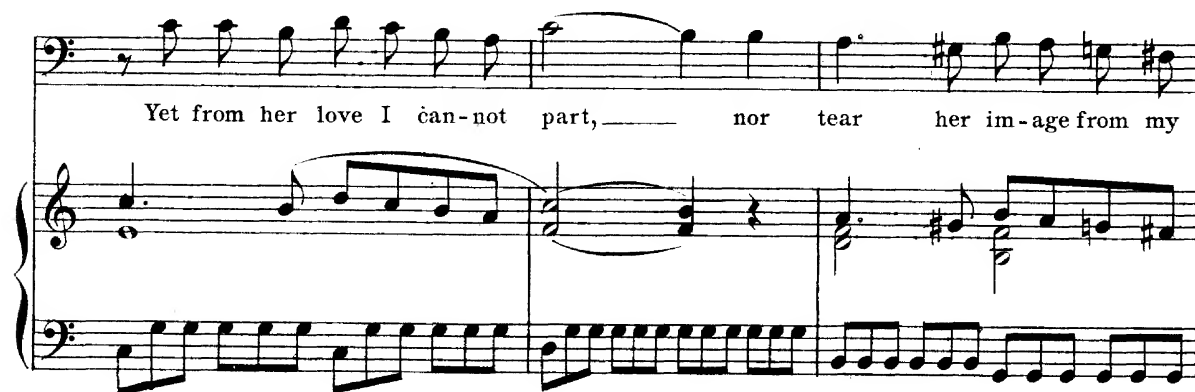
own, Let thy love be hers a - lone. Oh, beware!

(vanishes.) Un poco Allegro.  
Oh, beware! wer-ra, wer-ra, wer-ra, weh! — *BRIAN*  
'Tis true, all true.

Lost to du - ty, Spell bound by El - fri - da's beau - ty!



Yet from her love I can-not part, — nor tear her im-age from my



heart. — 'Tis vain to try. 'Twere eas - i -



er to die Than live with - out El - fri - da's love, with - out El -



*ERINA.*

Bri - an! Bri - an! Bri - - - an!

fri - da's love.

*p*

*BANSHEE.*

E - rin-a dreams of thee to night, She knows not of thy

Erin-a's voice.

*pp*

shame; To thee she of - fers Ire - land's crown, Dis - hon - ored be thy

name. If thou dost fail to keep thine oath To coun - try and to

love, De - spised by all on earth thoult be, ac - cursed by all a -

*Allegro.* (Banshee and vision of Erina vanish)

bove. *BRIAN.*  
E - rin - a, E - rin - a!

Brian's name by all ac-cursed? No! No! No! No! No!

*Maestoso.*

No! No! Hear, ye voices of the night, I  
(Brass.)

swear, I swear to thee, Brian shall set all Ire - land free, shall



(Exit.)

set all Ire - land free! \_\_\_\_\_

CHORUS. SOP.  
ALTO. All  
TEN.  
All  
BASS.  
All

slum - - ber scorn-ing, The god of morn - ing, Is —

slum - - ber scorn-ing, The god of morn - ing, Is —

slum - - ber scorn-ing, The god of morn - ing, Is

pp

now a - dorn-ing old Wick-low Hill. \_\_\_\_\_

now a - dorn-ing old Wick-low Hill. \_\_\_\_\_

now a - dorn-ing old Wick-low Hill. \_\_\_\_\_

ff

The musical score is written for a vocal ensemble and piano. It begins with a vocal line in bass clef with the lyrics 'set all Ire - land free!' followed by a rest. Above this line is the instruction '(Exit.)'. Below the vocal line are four staves for a chorus: Soprano (SOP.), Alto (ALTO.), Tenor (TEN.), and Bass (BASS.). Each staff has a vocal line and the word 'All' below it. The piano accompaniment consists of two staves (treble and bass clef) with a series of chords and triplets, marked with a forte (ff) dynamic. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The score continues with three systems of vocal and piano parts. The lyrics for the first system are 'slum - - ber scorn-ing, The god of morn - ing, Is —'. The second system has the same lyrics. The third system has the lyrics 'slum - - ber scorn-ing, The god of morn - ing, Is'. This is followed by a piano section marked 'pp' (pianissimo) with a series of chords. The final system has the lyrics 'now a - dorn-ing old Wick-low Hill. \_\_\_\_\_' and is marked 'ff' (fortissimo) at the end.

# No. 2. Song. "I'm a Giant's little Baby."

Allegro Moderato.

BABY.

1. Now if I wuz to tell ye, The  
2. But though I am an in-fant, Not

tin-der age of me, You wud-n't cease to wondher, Thot a choild so large cud be, No  
long come from a-bove, Oi feel this ve - ry in-stant, Oi'm big enough to love! No

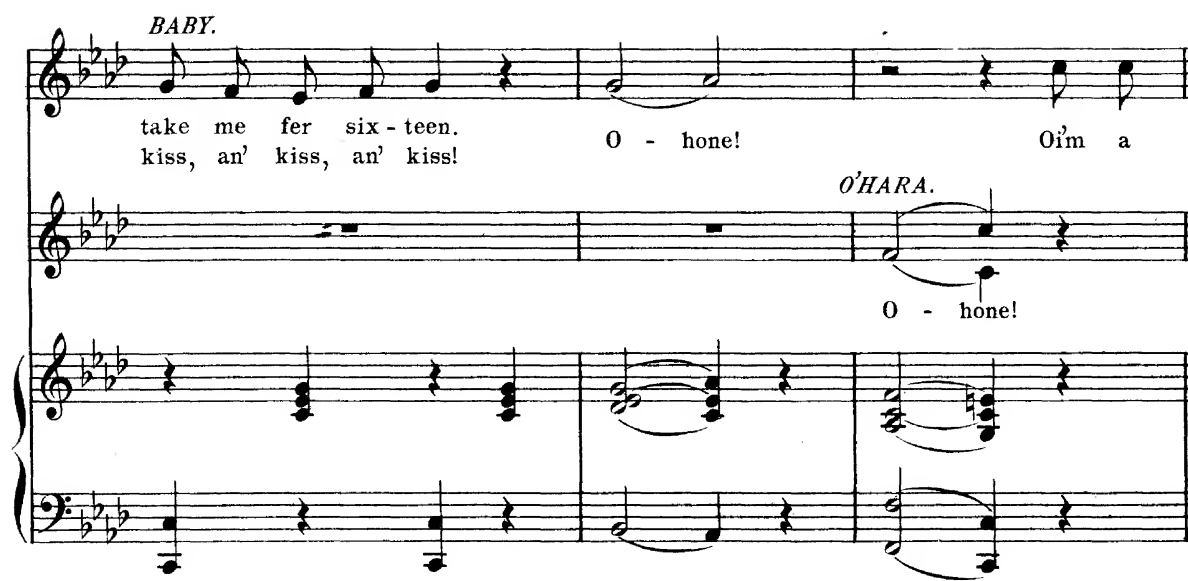
infant had such tres-ses, Such teeth wuz ni-ver seen. If it wuzn't fer me dresses, Yed  
man yet call'd me "Tootsy," But oi felt a thrill of bliss, An' want to call him "Wootsy," An'

*BABY.*

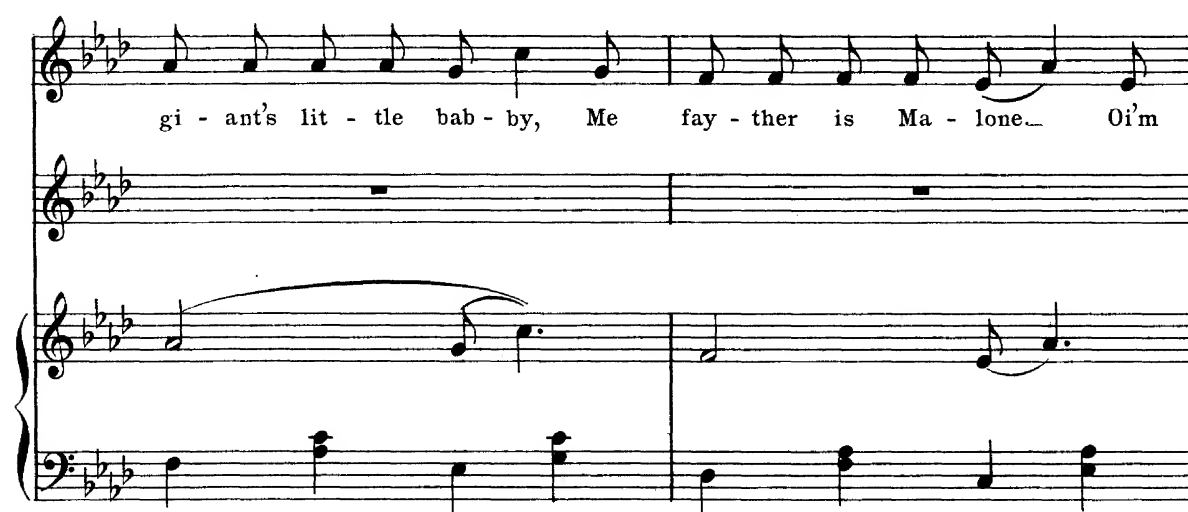
take me fer six-teen. O - hone! Oim a  
kiss, an' kiss, an' kiss!

*O'HARA.*

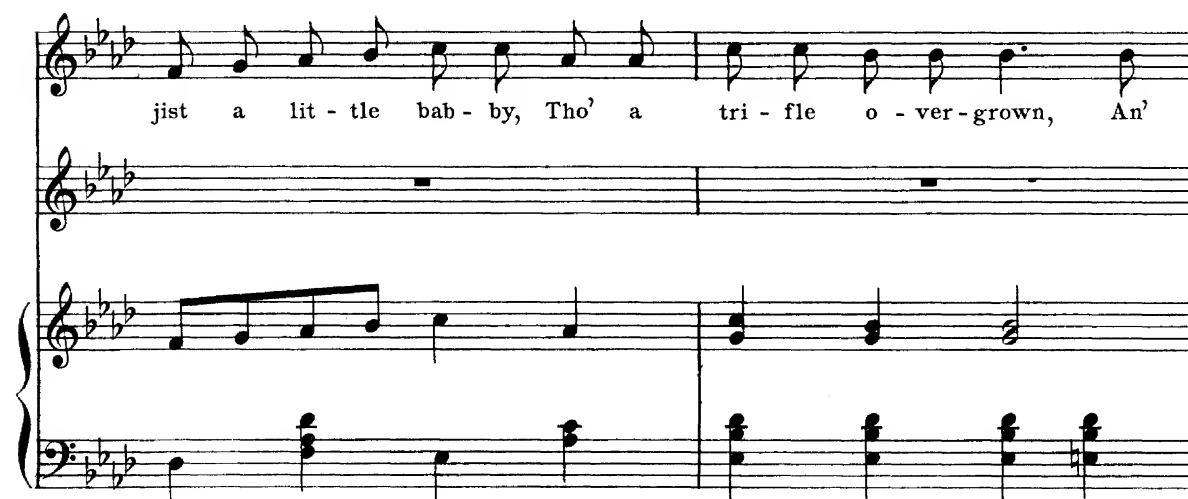
O - hone!

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains the lyrics "take me fer six-teen. O - hone! Oim a" on the first line and "kiss, an' kiss, an' kiss!" on the second line. The middle staff is a vocal line in treble clef, mostly empty, with the lyrics "O - hone!" appearing below it. The bottom staff is a piano accompaniment in bass clef, featuring chords and single notes. The system ends with a double bar line.

gi - ant's lit - tle bab - by, Me fay - ther is Ma - lone... Oim

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats. It contains the lyrics "gi - ant's lit - tle bab - by, Me fay - ther is Ma - lone... Oim". The middle staff is a vocal line in treble clef, mostly empty. The bottom staff is a piano accompaniment in bass clef, featuring chords and single notes. The system ends with a double bar line.

jist a lit - tle bab - by, Tho' a tri - fle o - ver - grown, An'

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats. It contains the lyrics "jist a lit - tle bab - by, Tho' a tri - fle o - ver - grown, An'". The middle staff is a vocal line in treble clef, mostly empty. The bottom staff is a piano accompaniment in bass clef, featuring chords and single notes. The system ends with a double bar line.

Oi'm too young to mar - ry, That's why oi live a - lone, No

weight for age to car - ry Has the daugh - ter av Malone.

O - hone!

Oi'm the daugh - ter av Ma - lone!  
O - hone! She's the daugh - ter av Ma - lone!

### Nº 3. Song. "The Irish Patriot."

Andante. O'CONNOR.

'Twas a

glo - rious day and the fight was done, When a sol - - dier  
trem - bling hands to the red earth fell, He gathered the

fell on the field he'd won; He— fell where he fought, his  
leaf he loved so well, 'Twas Ire - land's em - blem his

sword in his hand, And died where he fell for his na - tive  
fin - - gers grasped, And the sham - - rock close to his heart he

land, But brav - - er sol - - dier ne - ver was seen, for  
clasped, Thus hold - ing tight - ly the sprig of green, then

firm - ly gras - ping his lit - tle cruis - keen, And though his  
drain - ing dry— his lit - tle cruis - keen, He— life - less

life's blood stained the earth, he— drank this toast, "To the  
sank up - on the earth, and smi - ling died for the

*pause 2d time.*

*rit.* land of my birth." land of his birth. Then his

*rit.* *f*

# **Nº 4. a) March and Chorus: "We are the guardians of Beauty"**

*Allegro brillante.*

The piano accompaniment consists of three systems of staves. The first system is marked *ff* and features a 6/8 time signature. The melody in the right hand is composed of eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes and chords. The second and third systems continue this musical texture with various rhythmic patterns and chordal accompaniment.

(Knights of the Red Branch enter.)

*BASSES.*

The vocal entry for the Knights of the Red Branch is shown in two systems. The first system includes the lyrics "We are the guard - ians of beauty. To" under a melodic line. The second system continues the musical accompaniment for the vocal part, featuring a mix of eighth and sixteenth notes in both hands.

watch o'er El - fri - da's our duty, \_\_\_\_\_ though loy - al to our

land, the Princess doth com - mand, \_\_\_\_\_ Our hom-age for her youth and

*MONKS.  
(TEN.)*

We are the monks of St. Kevins, we're all at six-es and  
beau - - ty.

sevens. The Princess doth be-guile, with her fas - ci - na - ting smile, the



(Enter Pages, Lords and Maids  
of Honor, etc.)

an - cient monks of St. Kev - ins.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The piano accompaniment is in two staves (treble and bass clefs) with the same key signature. It features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note D5, followed by a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with the same rhythmic patterns.

The third system of music continues the vocal line and piano accompaniment. The vocal line has a half note A5, followed by a quarter note B5, a quarter note C6, and a half note D6. The piano accompaniment continues with the same rhythmic patterns.

*SOP.* *f*  
*ALTO.* El -  
*TEN.* El -  
*BASS.* El -

The fourth system of music features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. Each vocal staff has a treble clef and a key signature of three flats. The Soprano staff begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The Alto, Tenor, and Bass staves begin with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The piano accompaniment continues with the same rhythmic patterns.

The fifth system of music continues the vocal line and piano accompaniment. The vocal line has a half note D5, followed by a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with the same rhythmic patterns.

fri - da! El - fri - da! All men a -

fri - da! El - fri - da! All men a -

fri - da! El - fri - da! All men a -

fri - da! El - fri - da! All men a -

The first system consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting, with the lyrics 'fri - da! El - fri - da! All men a -' repeated across all parts. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand.

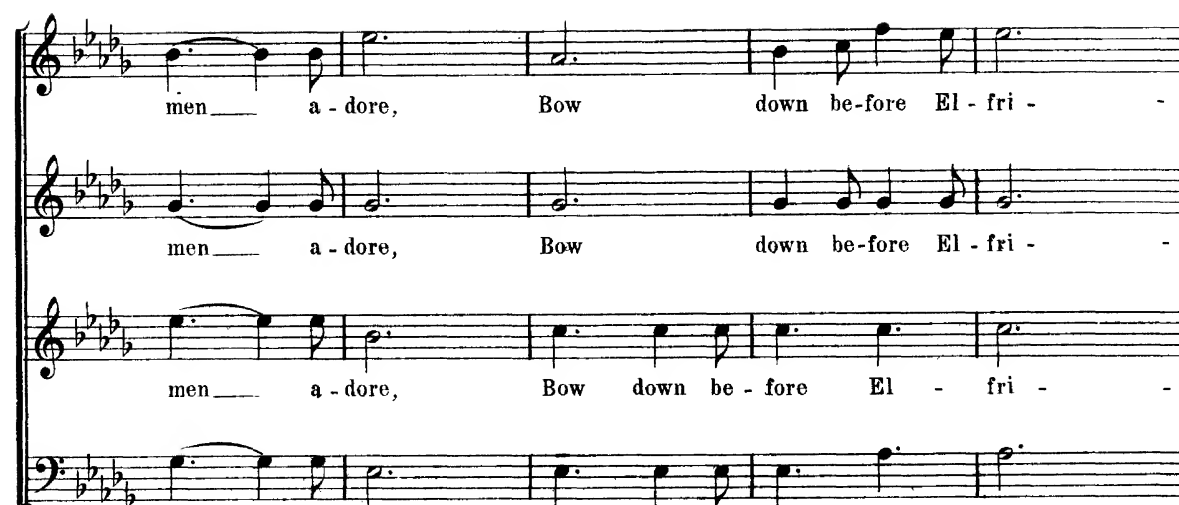
dore, Bow down be - fore El - fri - da! All

dore, Bow down be - fore El - fri - da! All

dore, Bow down be - fore El - fri - da! All

dore, Bow down be - fore El - fri - da! All

The second system continues the musical score with four vocal staves and a piano accompaniment. The vocal staves have the lyrics 'dore, Bow down be - fore El - fri - da! All'. The piano accompaniment continues with a similar rhythmic and melodic structure to the first system.



men a - dore, Bow down be - fore El - fri -

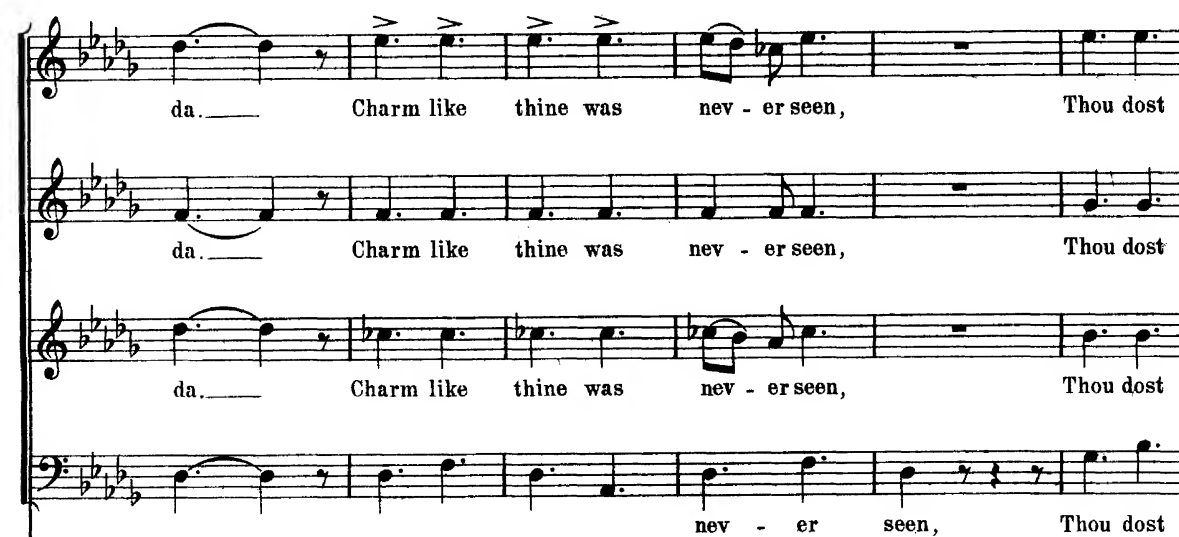
men a - dore, Bow down be - fore El - fri -

men a - dore, Bow down be - fore El - fri -

The first system of the musical score features three vocal staves (Soprano, Alto, and Tenor) and a Bass staff. The lyrics are: "men a - dore, Bow down be - fore El - fri -". The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal lines are written in treble clef, and the bass line is in bass clef. The lyrics are aligned with the notes on the staves.



The piano accompaniment for the first system is shown in grand staff notation. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note pattern. The music is in a key with three flats and common time.



da. Charm like thine was nev - er seen, Thou dost

da. Charm like thine was nev - er seen, Thou dost

da. Charm like thine was nev - er seen, Thou dost

nev - er seen, Thou dost

The second system of the musical score features three vocal staves (Soprano, Alto, and Tenor) and a Bass staff. The lyrics are: "da. Charm like thine was nev - er seen, Thou dost". The music is in a key with three flats and common time. The vocal lines are written in treble clef, and the bass line is in bass clef. The lyrics are aligned with the notes on the staves.



The piano accompaniment for the second system is shown in grand staff notation. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note pattern. The music is in a key with three flats and common time.

reign, fair beauty's queen. They who kneel be - fore thy throne,

reign, fair beauty's queen. They who kneel be - fore thy throne,

reign, fair beauty's queen. They who kneel be - fore thy throne,

reign, fair beau - ty's queen. They who kneel be - fore thy

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with some grace notes and rests, while the bass staff provides a harmonic foundation with chords and single notes.

Live for thee, and thee a - - lone. El -

Live for thee, and thee a - lone. El -

Live for thee a - lone. El -

throne, Live for thee and thee a - lone. El -

The piano accompaniment continues with a treble and bass staff. A dynamic marking of *ff* (fortissimo) is present in the bass staff, indicating a strong, loud sound. The accompaniment features a mix of chords and moving lines.

fri - - - da! El - fri - - - da! All men a -

fri - - - da! El - fri - - - da! All men a -

fri - - - da! El - fri - - - da! All men a -

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in bass clef. The lyrics are 'fri - - - da! El - fri - - - da! All men a -'.

dore, bow down be - fore. All men bow

dore, bow down be - fore. All men bow

dore, bow down be - fore. All men bow

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in bass clef. The lyrics are 'dore, bow down be - fore. All men bow'.

down — be - fore — El - fri - da, Bow down be-fore El - fri - - -

down — be - fore Bow down be - fore El - fri - - -

down — be - fore Bow down be - fore El - fri - - -

fore Bow

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in bass clef. The lyrics are: "down — be - fore — El - fri - da, Bow down be-fore El - fri - - -", "down — be - fore Bow down be - fore El - fri - - -", and "down — be - fore Bow down be - fore El - fri - - -". The piano part features a rhythmic pattern of eighth and sixteenth notes.

da! El - fri - - - da! El - fri - - - da!

da! El - fri - - - da! El - fri - - - da

da! El - fri - - - da! El - fri - - - da!

*ff*

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats. The piano accompaniment is in bass clef. The lyrics are: "da! El - fri - - - da! El - fri - - - da!", "da! El - fri - - - da! El - fri - - - da", and "da! El - fri - - - da! El - fri - - - da!". The piano part features a rhythmic pattern of eighth and sixteenth notes, with a forte (*ff*) dynamic marking at the end.

*ff*

Hail! All Hail!

Hail! All Hail!

Hail! All Hail!

El - fri - da! Hail!

El - fri - da! Hail! El - fri - da! Hail!

El - fri - da! Hail! El - fri - da! Hail!

*Attacca.*

## b) Song. "The Heart's richest Dower."

ELFRIDA.

Tempo di Valse.

No gold can  
As old as

buy, — Nor jew - els rare, — One ten - der sigh of  
time, — Yet al - ways new, — In ev - 'ry clime its

maid - en fair. — No crown of Kings, — No trea - sure  
blos - soms grew. — For love was sown, — In heart of

trove, — Such joy e'er brings, as love, sweet love, —  
man, — And there has grown since life be - gan. —



— The love that gives And asks not why, That  
 — The dear - est theme The great - est bliss, Of

love eer lives, It can - not die. That love con -  
 youth's fair dream, Is love's first kiss, When soul seeks

trols all else as naught, and fills two souls with  
 soul And heart joins heart, One per - fect whole That

but one thought. Love! Love! the heart's rich-est dow'r,—  
 none can part.

Love! Love! the soul's fair-est flow'r, Love! Love! the

world's great-est pow'r, is Love! sweet Love! \_\_\_\_\_

Ah! \_\_\_\_\_

*SOP. and ALTO.*  
Love! Love! the heart's richest dower, — Love! Love! the

*TEN.*  
Love! Love! the heart's richest dower, — Love! Love! the

*BASS.*  
Love! Love! the heart's richest dower, — Love! Love! the

*f*

Ah! The world's greatest  
soul's fairest flow'r, Love! Love! the world's greatest pow'r is  
soul's fairest flow'r, Love! Love! the world's greatest pow'r is

1<sup>st</sup> time. 2<sup>d</sup> time.  
pow'r is Love. As old as Ah  
Love! sweet Love. The  
Love! sweet Love. The

Ah  
world's great - est pow'r is love,  
world's great - est pow'r is love,

Love, sweet love! Ah!

is love, sweet love! The

is love, sweet love! The

world's great - est pow'r is

world's great - est pow'r is

Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The vocal parts have lyrics: "sweet Love!" and "Love, sweet Love!". The piano part features a melodic line in the right hand and a more rhythmic, chordal accompaniment in the left hand.

Piano accompaniment for the first system. The right hand has a melodic line with some grace notes. The left hand has a more rhythmic, chordal accompaniment. The tempo marking *stringendo.* is present.

*O'CONNOR.*

Two staves (Vocal and Piano) for the piece *O'CONNOR.* The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal part has lyrics: "No man es-cares when once her path he's cross'd, Come,". The piano part has a simple accompaniment.

Bri - an, he who hes-i - tates is lost. *OSWALD. (To Elfrida.)*

If he go we

fail in our en - deav - or, And Ire - land's lost to Eng-land for -

*ELFRIDA.*

Patience; he cannot leave, his heart is here. While he

ev - er.

loves me, no cause for fear. *BRIAN.*

Peace! I would speak with her.

*Allegro.*

*f* *ff*

Her charms compel. El - fri - da! *Allegro.* *ff*

(He comes down.)

To say farewell? *p*

Brian comes to say fare - well. *Andante.* *pp*

Brian!

*SOP. pp* To say fare - well. Bri - an comes to say fare - well! —

*ALTO. pp* To say fare - well. Bri - an comes to say fare - well! —

*TEN. pp* To say fare - well. Bri - an comes to say fare - well! —

*BASS. pp* To say fare - well. Bri - an comes to say fare - well! —

*p*

*BRIAN.* *Moderato.*

Fare-thee - - - well, for we must sev- er, Duty

*pp*

bids me part from thee. Fare-thee - well, fare - well for - ev - er, from thy

spell I will be free. Thoughts of love now firm - ly spurning, Thee I

*cresc.*

ban - ish from my heart, From thy charms to du - ty turning, Hence I sad - ly must de -



ELFRIDA.

Thee I

part. From thy charms to du-ty turn-ing, I sad-ly must de-

deemed of friends the dear-est, All must end as thou hast said... Thoudost

part.

frown, to stay thou fear-est? Then de-part; thy love is

O'CONNOR.

Say farewell or thou canst nev-er for thy du-ty's call be

BRIAN.

Fare - thee -

dead, — Then de - part, then de - part, — thy —  
 free. Say fare-well farewell, for - ev - er, By thy  
 well. We — must sev - er, Du - ty

love is dead.  
 conscience guided be. Hear the cry, break from her spell,  
 bids me part from thee. Fare - thee well, we must part,  
*pp* Hear the cry that, onward lead - ing, Bids thee break from beauty's  
*pp* Hear the cry that, onward lead - ing, Bids thee break from beauty's  
*pp* Hear the cry that, onward lead - ing, Bids thee break from beauty's  
*pp*

Thee I deemed of friends the dearest, All must end as thou hast  
 hear the cry, say Farewell. Hear the cry,  
 Fare - thee-well, We must part. Say farewell,  
 spell, Friendship's counsel not un-heeding, To El - fri - da say fare-  
 spell, Friendship's counsel not un-heeding, To El - fri - da say fare-  
 spell, Friendship's counsel not un-heeding, To El - fri - da say fare-  
*cresc.*  
*un poco rit.*  
 said, All must end as thou hast said, All end as thou hast  
 say fare-well, To El - fri - da say fare - well, Oh, say fare-well, fare -  
 say fare - well. Hence I sad - ly must de - part, I sad - ly must de -  
 well. To El - fri - da say fare - well, oh, say fare-well, fare -  
 well. To El - fri - da say fare - well, oh, say fare-well, fare -  
 well. To El - fri - da say fare - well, oh, say fare-well, fare -  
*decresc.* *rit.*

*a tempo*

said. Fare - well. De -

well. Say farewell, or thou canst nev - er,

part. Farewell! Fare thee-well, for we must

well! Say fare-well, or thou canst nev - er for thy

well! Say fare-well, or thou canst nev - er for thy

well! Say fare-well, or thou canst nev - er for thy

*pp a tempo f*

part, fare - well, De - part! sad - ly

for thy du-ty's call be free. Say fare-well farewell for -

sev - er, sad-ly now I part from thee.

du - ty's call be free. Say fare - well, fare - well, for

du - ty's call be free. Say fare - well, fare - well, for

du - ty's call be free. Say fare - well, fare - well, for

*cresc. cresc. ed accel.*

*cresc. ed accel.*

now I part from thee. Once a-gain thou wilt be  
 ev - er for thy du - ty's call be free.  
 fare-thee-well, farewell, for - ev - er, sad - ly now I part from  
 ev - er. By thy con - science guid - ed be. Say fare-  
 ev - er. By thy con - science guid - ed be. Say fare-  
 ev - er. By thy con - science guid - ed be. Say fare-  
 free, Once a-gain thou wilt be free, A - gain  
 Say farewell, farewell, for - ev - er. Once  
 thee, From thy spell I  
 well, fare-well, for - ev - er. Once a - gain thou  
 well, fare-well, for - ev - er. Once a - gain thou  
 well, fare-well, for - ev - er. Once a - gain thou  
 Once a - gain thou

*rit.* *a tempo*

gain thou wilt be free.  
wilt be free.  
wilt be free.  
gain wilt thou wilt be free.  
wilt be free.

*ff*

(Elfrida goes toward the Keep and at sign ★ turns to Brian and says "Brian".)

*fp* ★

## Tempo di Valse.

Love! Love! the heart's rich-est dōw'r, — Love, Love! the

Love! Love! the heart's rich-est dōw'r, — Love, Love! the

Love! Love! the heart's rich-est dōw'r, — Love, Love! the

## Tempo di Valse.

*f*

soul's fairest flow'r, — Love! Love! the world's great-est pow'r is

soul's fairest flow'r, — Love! Love! the world's great-est pow'r is

soul's fairest flow'r, — Love! Love! the world's great-est pow'r is

Love, sweet Love!

Love, sweet Love!

Love, sweet Love!

*pp*

This system contains four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). Each staff has the lyrics "Love, sweet Love!" written below it. The piano accompaniment is in bass clef and features a series of chords and moving lines. A dynamic marking of *pp* (pianissimo) is present in the middle of the system.

This system contains four vocal staves and a piano accompaniment. The vocal staves are empty, indicating rests for the vocalists. The piano accompaniment continues with a series of chords and moving lines, maintaining the harmonic structure established in the first system.

This system contains four vocal staves and a piano accompaniment. The vocal staves are empty, indicating rests for the vocalists. The piano accompaniment continues with a series of chords and moving lines, maintaining the harmonic structure established in the first system.



# Nº 5. Song. "Theres a lad that I know."

*Allegretto non troppo.* *ERINA.*

1. There's a  
2. He

lad that I know, and I know that he speaks soft - ly to me, the  
whis-pered a ques - tion one day in my ear, when he breathed it, oh dear; how I

*pp*

*un poco rit.* *a tempo*

cush - la ma-chree. He's as straight as a rush, and as bright as a stream that a-  
trem-bled with fear. What the ques - tion he asked was I need not con-fess, oh, his

*rit.* *a tempo*

*rit.*

round it doth gleam, Oh! of him how I dream! He's the pride of my heart, and he  
ten - der car-ess, sure my an-swer was "Yes." His breath is so sweet, oh, the

*rit.*

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegretto non troppo.' and the character is 'ERINA.'. The first system shows the vocal line with two versions of the first line: '1. There's a' and '2. He'. The piano accompaniment features a strong bass line with triplets and a melody in the right hand. Dynamics include *f* (forte) and *fp* (fortissimo piano). The second system continues the vocal line with the lyrics 'lad that I know, and I know that he speaks soft - ly to me, the whis-pered a ques - tion one day in my ear, when he breathed it, oh dear; how I'. The piano accompaniment is marked *pp* (pianissimo). The third system starts with a tempo change from 'un poco rit.' to 'a tempo'. The vocal line continues with 'cush - la ma-chree. He's as straight as a rush, and as bright as a stream that a-trem-bled with fear. What the ques - tion he asked was I need not con-fess, oh, his'. The piano accompaniment has a 'rit.' (ritardando) section followed by 'a tempo'. The fourth system continues the vocal line with 'round it doth gleam, Oh! of him how I dream! He's the pride of my heart, and he ten - der car-ess, sure my an-swer was "Yes." His breath is so sweet, oh, the'. The piano accompaniment has another 'rit.' section. The score ends with a final chord in the piano.

loves me well. But who the lad is, I'm not going to tell. Then  
rose's is less! But how I found out, why I leave you to guess. Now

say is he a sol-dier? And what may he  
what should he be do-ing? And what did he

be? Lis-ten an' I'll tell ye,  
say? Lis-ten an' I'll tell ye,

The man for me.  
Some o-ther day.

## Nº 6. Duet. "There's a picture in my heart."

Moderato.

O'DONOVAN.

There's a pic - ture in my heart, — that

naught — shall e'er dis - place, — There's a pic - ture in my

heart, of a young and love - ly face, — Of a

ERINA.

There's a pic - ture in my  
young and love - ly face.

heart of a man - ly face and true, There's a  
pic - ture in my heart of all I once deemed  
you.

Ma-vour - neen, Ma-vour - neen, then you have for -

*mf*

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into five systems. The first system shows the vocal melody starting with 'There's a picture in my young and love-ly face.' The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The second system continues the vocal melody with 'heart of a man-ly face and true, There's a'. The piano part continues with similar rhythmic patterns. The third system has the vocal line singing 'pic-ture in my heart of all I once deemed'. The piano accompaniment includes a trill (tr) in the right hand. The fourth system shows the vocal line singing 'you.' followed by 'Ma-vour - neen, Ma-vour - neen, then you have for -'. The piano part features a dynamic marking of *mf* and a dense, rhythmic accompaniment in the bass. The fifth system continues the piano accompaniment.

Ne'er call me Ma - vour - neen, 'tis you have for-

got - - ten.

*cresc.*

got - - ten, The friend of your child - - hood, the

You have for - got-ten the friend of your child - - hood, the

*pp*

sweet-ness of truth.

sweet-ness of truth. There's a song within my heart, — A

song — of youth and joy, — but that sweet song has ne'er been



sung — since we were girl and boy, — since we were girl and



There's a song within my heart, Its mu - sic now is  
boy —



pain. — That song of faith and trust in thee Shall ne'er be sung a -



gain. —  
Ma - vour - neen, Ma - vour - neen, then you have for -

Ne'er call me Ma - vour - neen, 'tis you have for -

got - ten.

*cresc.*

got - ten. 'Tis you have for got - - - tenthe friend of your

you have for - gotten then you have forgot - ten the friend of your childhood the

child - - - hood, the sweet - ness of truth.

sweetness of truth, the sweet - ness of truth.

*ff* *rit.*

## Nº 7. Chorus. "Simple Irish Colleens."

*Allegretto.*

*f* *ff*

*SOP. and ALTO.*

We're sim - ple I - rish col - leens, — Though fond of war - like

*p*

joys, For our hus - bands an' our sweet - hearts, are —



Ire - land's soj - er bhoys, Ah! Ah!

The first system of the musical score is in D major (two sharps). The vocal line (treble clef) begins with a half note 'Ire', followed by quarter notes 'land's', 'soj', and 'er'. After a short rest, it continues with 'bhoys, Ah!' and then 'Ah!' at the end of the system. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand. A slur covers the first four measures of the piano part.

At pres - ent they're not figh-tin'; No

The second system continues the melody. The vocal line has a half note 'At', followed by quarter notes 'pres - ent', 'they're not', and 'figh-tin';. It ends with a half note 'No'. The piano accompaniment continues with similar rhythmic patterns, including slurs over the first four measures.

glo - ry do they reap. They guard the En - glish

The third system features a half note 'glo - ry', followed by quarter notes 'do', 'they', and 'reap.'. After a short rest, the vocal line continues with 'They guard the En - glish'. The piano accompaniment maintains its accompanimental role with slurs over the first four measures.

Princess, In old St. Kev - in's keep. Ah!

The fourth system begins with a half note 'Princess,', followed by quarter notes 'In', 'old', 'St.', and 'Kev - in's'. It concludes with a half note 'keep.' and a final 'Ah!'. The piano accompaniment continues with slurs over the first four measures.

Ah!

*TEN.*

*BASS.* But whin the sun is

shining, and the night gives place to day, Shure thin their work is

o - ver. An' the bhoys come out to play, Come out to kiss their

col - leens, They niv - er miss a chance, To join their I - rish

We're sim - ple I - rish  
 sweet - hearts in a good old I - rish dance. But when the sun is

col-leens, Though fond of war - like joys, For our husbands and our  
 shin-ing, The night gives place to day, Shure, thin their work is

sweet - hearts are Ire - lands so - jer bhoys. At pres - ent they're not  
 o - ver an the bhoys come out to play. Come out to kiss their

figh-tin, No glo - ries do they reap, They guard the En - glish  
col-leens, They niv - er miss a chance, To join their I - rish

The first system of the musical score is in D major (two sharps). It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "figh-tin, No glo - ries do they reap, They guard the En - glish" and "col-leens, They niv - er miss a chance, To join their I - rish". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

(dance.)  
Princess In ould St. Kevin's keep. —  
sweethearts in a good ould I - rish dance. —

The second system continues the musical score. It includes the vocal staves and piano accompaniment. The lyrics are: "(dance.) Princess In ould St. Kevin's keep. —" and "sweethearts in a good ould I - rish dance. —". The piano accompaniment features a more active melody in the right hand, with a forte (*ff*) dynamic marking.

The third system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are empty, indicating a rest or a break in the vocal line. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

# Nº 8. Song. "Paddy's legs"

Allegro Moderato.

Piano introduction in 4/4 time, key of B-flat major. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The tempo is marked 'Allegro Moderato'.

O'HARA.

Vocal entry and piano accompaniment for the first line of the song. The vocal line is in 4/4 time, key of B-flat major. The piano accompaniment is in 4/4 time, key of B-flat major. The tempo is marked 'Allegro Moderato'.

Oh, me name is Pat O' Ha-ra, An'Oim bothered wid me legs. 'Tis me

*pp*

Vocal entry and piano accompaniment for the second line of the song. The vocal line is in 4/4 time, key of B-flat major. The piano accompaniment is in 4/4 time, key of B-flat major. The tempo is marked 'Allegro Moderato'.

lift one gives me thru - ble, An that's worse than twin - ty plagues. For Oi'll

Vocal entry and piano accompaniment for the third line of the song. The vocal line is in 4/4 time, key of B-flat major. The piano accompaniment is in 4/4 time, key of B-flat major. The tempo is marked 'Allegro Moderato'.

tell yez all the ray - son, Thin the mat - ter ye can sift, Me

roight leg is a dai-sy, But the div-il's in me lift. Ho, ho, ho, ho, yis the

*O'HARA.*

Now Oi want ter do me doo-ty, An Oi  
2. -her-it fum my fay-ther, This most  
div-il's in his lift.

iv-'ry day start in; For this leg is a Chris-tian, Though  
quare un-right-eous walk; He lost his lift leg air-ly, An'-

this is full of sin, Straight to Church on Sun-day morn-in', Shure me  
had one made of cork, Thin it led him to the bot-tle, Jist as

roight leg goes to pray. Oh, but whin Oi reach the dure-way, Why me  
na - tural as could be, But al - tho' he's dead an' bur - ied, Some

*a tempo*  
lift leg runs a - way. Oh, me name is Pat O' Ha - ra, An' Oi'm  
cork still lives in me.

bo - thered wid me legs! 'Tis me lift wan gives me thru - ble, An that's

worse nor twin - ty plagues, An' Oi'll tell yez all the ray - son, Thin the

mat - ter ye can sift, Me roight leg is a dai - sy, But the

div - il's in me lift. *CHORUS.* Ho, ho, ho, ho, yis, the

div - il's in his' lift.

*1. & 2. time.*  
2. Oi' in  
3. Iv - ry

time I pass a cab - een, where the whis - key strong is solt, Me  
wanst I knew a col - leen, A rose with - out a thorn. She



roight leg walks by quick - ly, but the lift leg hol - lers "holt!" For  
wuz me dar - lin swate-heart, the fin - est col - leen born. Oi

it's a rare old to - per, An niv - er stops to think, un -  
lid her to the al - ter, Me roight leg full av pride, but me

til the bot - tle's imp - ty, that me roight leg does - n't drink. Ah! me  
lift leg would - n't mar - ry And... so I lost me bride.

name is Pat O' Ha - ra, An' O'im bo - thered wid me legs, 'Tis me

lift wan gives me thru - ble, An' tho'ts worse nor twin - ty plagues, An' O'ill

tell yez all the ray - son, Thin the mat - ter ye can sift, Me

roight leg is a dai - sy, but the div - il's in me lift.

Ho, ho, ho, ho, yis, the

*Last time.*

5. Shure

div - il's in his lift.

## Nº 9. Jig.

Allegro.

*f*

## Nº 10. Finale.

Allegro maestoso.

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, 3/4 time, with a key signature of one sharp (F#). It contains six measures of whole rests. The lower staff is a piano accompaniment in bass clef, 3/4 time, with a key signature of one sharp. It begins with a *pp* (pianissimo) dynamic marking. The first four measures feature a rhythmic pattern of eighth notes and dotted eighth notes, while the last two measures have whole notes.

The second system continues the musical score. The vocal line (upper staff) has a *TEN. f* (Tenor, forte) marking above the first measure and a *BASS. f* (Bass, forte) marking above the second measure. The lyrics "Strike the harp, raise the" are written below the vocal line. The piano accompaniment (lower staff) continues with the same rhythmic pattern, marked with a *f* (forte) dynamic. The system ends with a fermata over the final note of the piano part.

The third system of the musical score features the vocal line (upper staff) with the lyrics "voice, sing the song of great Bri - an, And oft the rapt bard the glad". The piano accompaniment (lower staff) continues with the same rhythmic pattern, marked with a *f* (forte) dynamic. The system ends with a fermata over the final note of the piano part.

theme shall re - new; In peace mild and bounteous, In bat - tle a

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef, and the piano accompaniment is written in two staves (treble and bass clefs). The lyrics are: "theme shall re - new; In peace mild and bounteous, In bat - tle a". The music is in a key with one sharp (F#) and a 4/4 time signature. The piano accompaniment features a steady rhythm of eighth and sixteenth notes.

li - on, In the hearts of his peo - ple lives Bri - an Bor - u. How

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "li - on, In the hearts of his peo - ple lives Bri - an Bor - u. How". The piano accompaniment continues with a steady rhythm, and the vocal line features a melodic line with a crescendo leading to the word "How".

oft to the com - bat of Ire - land so glori - ous, un - daunt - ed to

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "oft to the com - bat of Ire - land so glori - ous, un - daunt - ed to". The piano accompaniment continues with a steady rhythm, and the vocal line features a melodic line with a crescendo leading to the word "to".

shield her the he - ro quick flew; How oft crowned with con - quest, re -

The fourth system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "shield her the he - ro quick flew; How oft crowned with con - quest, re -". The piano accompaniment continues with a steady rhythm, and the vocal line features a melodic line with a crescendo leading to the word "re -". The piano accompaniment ends with a double bar line and a final chord.

turn - ing vic - tor - ious, We\_ hailed E - rin's Champion, great Bri - an Bor -

O'REILLY.

On Ta - ra's famed plains when by myr - iads sur - round - ed, Bright

*pp*

gleamed his broad fal - chion, his jav - lin straight flew, Till the foes of our

Isle, with pale ter - ror con - found - ed, Bowed their necks to the vic - tor, great

Bri - an Bor - u.

In peace mild and bounteous, in bat - tle a

*ff*

O'CONNOR.

Then

li - on, In the hearts of his peo - ple lives Bri - an Bor - u.

*pp*

sol - diers of E - rin re - mem - ber great Bri - an, still

val - iant and brave his ex - am - ple pur - sue; May you e - qual in

val - or the lord of the li - on, And ri - val in glo - ry great

*un poco*

Bri - an Bor - u.

In peace mild and bounteous, In bat - tle a

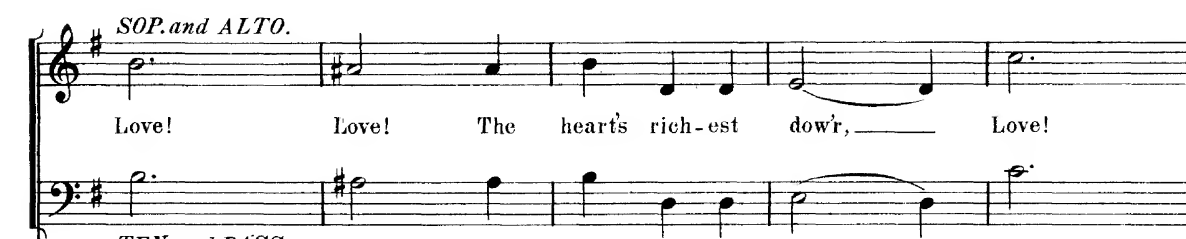
*rit.* *ff a tempo*

li - on, In the hearts of his peo - ple lives Bri - an Bor - u.

*rit.*



Meno mosso.  
(Dialogue continues.)



Love; the soul's fair - est flower, Love! Love! the

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature has one sharp (F#). The vocal line begins with the lyrics "Love; the soul's fair - est flower, Love! Love! the". The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

world's great - est pow'r is love, sweet love.

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line concludes with the lyrics "world's great - est pow'r is love, sweet love.". The piano accompaniment continues with similar harmonic support.

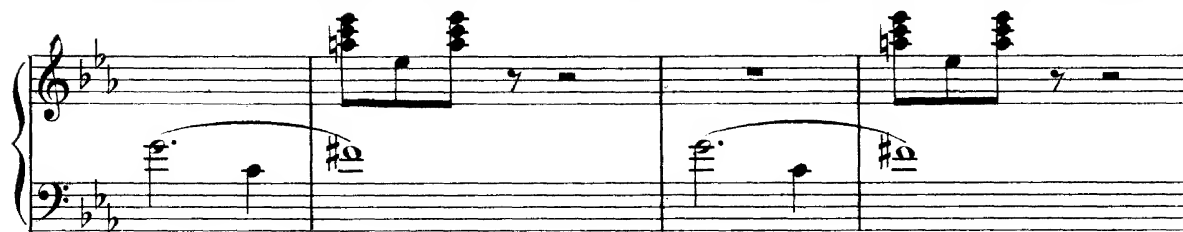
*Allegro.* O'DONOVAN. (spoken) "Lord Brian" (BRIAN.) O'Donovan!

The third system of the musical score. It is marked *Allegro.* and features a spoken line by O'DONOVAN. The piano accompaniment is more active, with a melodic line in the right hand and chords in the left hand. A *pp* (pianissimo) dynamic marking is present.

O'CONNOR! O'Reilly! an armed band! What means this rude intrusion?

The fourth system of the musical score. It features a vocal line and piano accompaniment. The piano accompaniment has a rhythmic pattern of eighth notes. A *pp* (pianissimo) dynamic marking is present.

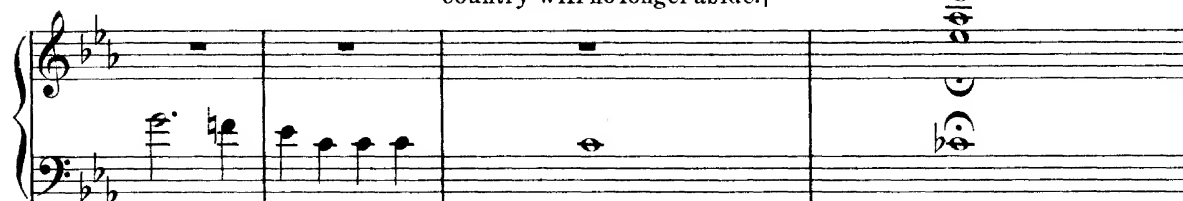
(O'DONOVAN.) We have determined that Ireland shall no longer drift a rudderless ship on



the cruel sea of chance. This we who live for our  
country will no longer abide.

(BRIAN.)

We? Are you spokesman for all!



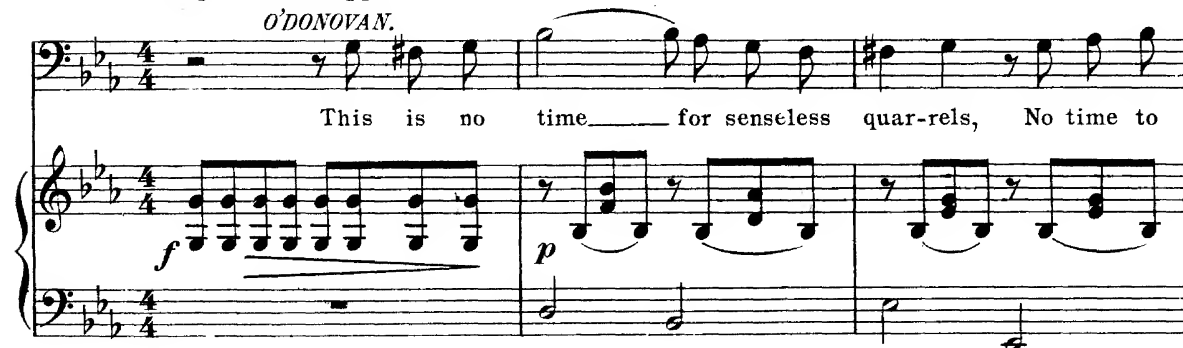
here?

(ALL.) No! (O'CONNOR.) He speaks for himself alone!



Allegro non troppo.

O'DONOVAN.



This is no time\_\_\_\_\_ for senseless quarrels, No time to



rest\_\_\_\_\_ on half won laurels. While I -rish soldiers

are disband - ing, Troops from Eng - land now are land - ing,

BRIAN.

*IRISH CHARACTER AND CHORUS.* If this be true,  
Troops from Eng - land here are land - ing.  
Troops from Eng - land here are land - ing.

I swear to you, The faith - less Brit - tish horde I'll

not forgive, Not one shall live, I swear it by my sword

SOP.

ALTO. Great Bri - an, hear, And set El - fri - da free, Drive the

TEN. Great Bri - an, hear, And set El - fri - da free, Drive the

BASS. Great Bri - an, hear, And set El - fri - da free, Drive the

English to the sea. Sound our trum - pets, beat the drums, shout a -

English to the sea. Sound our trum - pets, beat the drums, shout a -

English to the sea. Sound our tru - pets, beat the drums, shout a -

ELFRIDA.

The blot now cast on Ed - ward's

loud, Great Bri - an comes.

loud, Great Bri - an comes.

loud, Great Bri - an comes.

name, This slur on his re-pute is spo - - - ken, When he

is not by the slan - der to re - fute. — *SOP. ff* Great Bri - an,  
*ALTO. ff* Great Bri - an,  
*TEN. ff* Great Bri - an,  
*BASS. ff* Great Bri - an,

hear, And set El - fri - da free, Drive the En-lish to the sea.  
 hear, And set El - fri - da free, Drive the En-lish to the sea.  
 hear, And set El - fri - da free, Drive the En-lish to the sea.

*rall.*

Sound our trum-pets, beat the drums, shout a - loud, great Bri - an comes.

Sound our trum-pets, beat the drums, shout a - loud, great Bri - an comes.

Sound our trum-pets, beat the drums, shout a - loud, great Bri - an comes.

*BRIAN*

*O'DONOVAN.* Si-lence! 'Tis I com - mand! —

Bri - an, This is our com - mand. —

*Tempo di Marcia.*

*p*

*3*

1st time.

2d time.

3

3

3

3



EGBERT.

Lord Ed-ward greet-ing sends, And

deep-ly does de-plore His ship's un-rea-dy

state re-quires three days more. With-in that

time he will em-bark, Set sail for Eng-lands

shore. It can-not from your fame de-tract, Your

mer - cy we im - plore. *O'DONOVAN.*

If I pos - sessed Lord Bri - an's

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The vocal line begins with the lyrics "mer - cy we im - plore." followed by a rest and then "If I pos - sessed Lord Bri - an's". The piano part features a melody in the right hand with triplets and a bass line with chords and triplets.

pow'r, Not one day more, No not one hour. \_\_\_\_\_

No, not one day

No,

*IRISH PRINCIPALS AND CHORUS.*

No!

*ENGLISH PRINCIPALS AND CHORUS.* Your mer - cy we im -

The second system of the musical score. It continues the vocal and piano parts. The vocal line includes the lyrics "pow'r, Not one day more, No not one hour." followed by a long rest, then "No, not one day", "No,", and "No!". The piano part continues with its accompaniment. The system concludes with the lyrics "Your mer - cy we im -" and the instruction "*ENGLISH PRINCIPALS AND CHORUS.*".

ELFRIDA.

EGBERT.

O'DONOVAN.

IRISH PRINCIPALS AND CHORUS.

SOP.

more,

No, — not one hour,

Not a day,

ALTO.

not one hour.

No!

Not a day,

TEN.

No, not one day more.

No!

Not a day,

BASS.

No!

Not one day more,

Be

ENGLISH PRINCIPALS AND CHORUS.

TEN.

plore,

Be mer - - - ci - ful,

Be

mer - - ci -

BASS.

*cresc.*

(To Brian.)

Ah! \_\_\_\_\_

ful, we im - plore, we im - plore.

mer - ci - ful no more, Be mer - ci - ful no more, no more.

*SOP.* 3 Not an hour, Not a day, Not an hour, Not a day, No!

*ALTO.* 3 Not an hour, Not a day, Not an hour, Not a day, No!

*TEN.* 3 Not an hour, Not a day, Not an hour, Not a day, No!

*BASS.* mer - ei - ful no more, no more.

*TEN.* ful, we im - plore, we im - plore.

*BASS.*

The musical score is written for a vocal ensemble and piano. It begins with a vocal line marked '(To Brian.)' and 'Ah!'. The main vocal parts are Soprano (SOP.), Alto (ALTO.), Tenor (TEN.), and Bass (BASS.). The lyrics are: 'ful, we im - plore, we im - plore.' and 'mer - ci - ful no more, Be mer - ci - ful no more, no more.' The Soprano, Alto, and Tenor parts have the lyrics 'Not an hour, Not a day, Not an hour, Not a day, No!'. The piano accompaniment features triplets and slurs throughout.

Agitato.  
ELFRIDA.

113

Do not from me cold-ly turn, Hear my ap - peal, Nay, do not frown, Nor

The first system of the musical score for Elfrida. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5, and continues with eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

look so stern. Nought I con - ceal. To please El - fri - - da let

The second system of the musical score. The vocal line continues with a half note D5, followed by quarter notes C5, B-flat4, and A4, then a half note G4. The piano accompaniment continues with similar rhythmic patterns, including some chords and moving lines in both hands.

"Yes," be your re - ply, — Then you may ask what e'er you will, I'll

The third system of the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5. The piano accompaniment features a more complex texture with some chords and moving lines. A *pp* (pianissimo) marking is visible in the piano part towards the end of the system.

not de - ny.

O'HARA.

Shure Oireland's in dan-ger, He's going to say "yes,"

The fourth system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5. The piano accompaniment continues with similar rhythmic patterns, including some chords and moving lines in both hands. A *pp* (pianissimo) marking is visible in the piano part towards the end of the system.

## O'HARA.

Div-il a sound, There's some-thin' a - miss. *IRISH CHORUS*

E -  
F -  
E -

## Allegro.

ri - na, E - ri - na, E - ri - na, the heart of our

ri - na, E - ri - na, E - ri - na, the heart of our

ri - na, E - ri - na, E - ri - na, the heart of our

Em - e - rald Isle, More wel - come than sun - shine to us is your smile. E -

Em - e - rald Isle, More wel - come than sun - shine to us is your smile. E -

Em - e - rald Isle, More wel - come than sun - shine to us is your smile. E -

*f cresc.* *ff*

ri-na with thee rests ould Ire-land's true fate, For lost to us all is our

ri-na with thee rests ould Ire-land's true fate, For lost to us all is our

ri-na with thee rests ould Ire-land's true fate, For lost to us all is our

ERINA.  
*un poco meno mosso*

With-in your

Bri-an the Great.

Bri-an the Great.

Bri-an the Great.

heart en-shrined, Lies your peo-ple and your land,

— None here so well di - vined, None so well could

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. It begins with a whole rest, followed by a half note G4, a quarter note A4, a half note Bb4, a quarter note C5, a half note Bb4, a quarter note A4, a half note G4, and a whole note F4. The piano accompaniment consists of a right hand with a series of chords and a left hand with a simple bass line.

un - der - stand — As the I - - - rish girl who loves you —

The second system of the musical score. The vocal line continues with a half note E4, a quarter note D4, a half note C4, a quarter note Bb3, a half note A3, a quarter note G3, a half note F3, and a whole note E3. The piano accompaniment features a more active right hand with eighth and sixteenth notes.

— The tempt - a - - - tion that you feel, But she knows you'll

The third system of the musical score. The vocal line continues with a half note D4, a quarter note C4, a half note Bb3, a quarter note A3, a half note G3, a quarter note F3, a half note E3, and a whole note D3. The piano accompaniment continues with its rhythmic pattern.

cast it from you, for your heart is true as steel, —

The fourth system of the musical score. The vocal line continues with a half note C4, a quarter note Bb3, a half note A3, a quarter note G3, a half note F3, a quarter note E3, a half note D3, and a whole note C3. The piano accompaniment concludes the system with a final chord.



*ELFRIDA.*

It is but

*ERINA.*

As true \_\_\_\_\_ as steel. \_\_\_\_\_

*IRISH CHORUS.*

*SOP.*

*ALTO* For his heart is true as steel. \_\_\_\_\_

*TEN.*

For his heart is true as steel. \_\_\_\_\_

*BASS.*

For his heart is true as steel. \_\_\_\_\_

*ENGLISH CHORUS.*

*TEN.*

*BASS.* It is but

*f* *p*

*ELFRIDA.*  
three days more. Your mer - cy we im - plore.

*ERINA.*  
Your trust they'll a - buse, Your...

*O'CONNOR.*  
Your trust they'll a - buse.

*O'REILLY.*  
Your trust they'll a - buse.

*O'DONOVAN.*  
Your trust they'll a - buse, Your trust they'll a -

*EGBERT.*  
Your mer - cy we im - plore.

*IRISH CHORUS.*  
Your trust they'll a - buse. Your...  
No! No!  
No! No!

*ENGLISH PRINCIPALS AND CHORUS.*  
three days more. Your mer - cy we im - plore.

Grant this boon, don't re - fuse, Grant this

trust they'll a - buse, Bri-an your trust they'll a - buse,

Bri-an your trust they'll a - buse,

Bri-an re - fuse,

buse. Bri-an re - fuse,

Grant this boon, don't re - fuse, Grant this

trust they'll a - buse, Bri - an! re - fuse,

No! Bri-an, your trust they'll a - buse,

No! Bri-an, their boon re - fuse,

Grant this boon, don't re - fuse, Grant this

*rit.* *a tempo.*

boon, don't re - fuse. Love! Love! the heart's rich - est

Bri - an, your trust they'll a - buse. Set El -

Bri - an, your trust they'll a - buse. Bri - an, set El - frida free,

Bri - an, re - fuse. Bri - - - an, set El - frida free,

Your trust they'll a - buse. Bri - an, set El - fri - da,

boon, don't re - fuse. Bri - an 'tis but three days

Re - fuse. Bri - an, set El - fri - da

Bri - an, your trust they'll a - buse. Bri - an,

Bri - an, re - fuse. Bri - - - an,

boon, don't re - fuse. 'Tis but three days

*rit.* *ff a tempo*

8.

Musical score for page 121, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The lyrics are as follows:

dow'r, — Love! Love! the soul's fair-est flow'r — Love!  
 fri - da free, Drive them to — the sea. —  
 Drive the English to the sea. Sound  
 Drive the English to the sea. Sound  
 free, Drive the Eng - lish to — the sea. Sound the  
 more, Bri - an, 'tis but three days more. Grant  
 free. Drive the En - glish to — the sea. Beat  
 set El - fri - da free, Drive — them to — the sea. —  
 set El-frida free, Drive — the English to the sea. Shout  
 more, 'Tis but three days more, grant

Love! the world's great - est pow'r is love, sweet love.

Drive the Eng - lish to the sea.

the trumpet, beat the drums, great Bri - - - an comes.

the trumpet, beat the drums, great Bri - - - an comes.

trum - pets, beat the drums, shout a - loud, great Bri - an comes.

us this boon, Bri - an, don't re - - - fuse.

the drums, great Bri - - an comes.

Shout a - loud, great Bri - - an comes.

a - - loud, great Bri - - an comes.

this boon don't re - - fuse.

*fp*

## ERINA.

Too long that Eng-lish flag our soil has des - e -

The first system of the musical score for 'ERINA.' features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note D5, a quarter note E5, a half note F5, and a quarter note G5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

cra - - - ted.

The second system continues the vocal line with a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note D5, a quarter note E5, a half note F5, and a quarter note G5. The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand. A forte (ff) dynamic marking is present in the piano part.

This our I - rish ban-ner, to free - dom con - se -

The third system continues the vocal line with a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note D5, a quarter note E5, a half note F5, and a quarter note G5. The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand.

cra - - - ted.

*IRISH PRINCIPALS AND CHORUS.* Then raise our ban - ner to the sky, And

Then raise our ban - ner to the sky, And

Then raise our ban - ner to the sky, And

The fourth system continues the vocal line with a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note D5, a quarter note E5, a half note F5, and a quarter note G5. The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand. A forte (ff) dynamic marking is present in the piano part.

*SOP.*  
shout a - loud our bat - tle cry, Re - e - cho ev - 'ry

*ALTO.*  
shout a - loud our bat - tle cry, Re - e - cho ev - 'ry

*TEN.*  
shout a - loud our bat - tle cry, Re - e - cho ev - 'ry

*BASS.*  
shout a - loud our bat - tle cry, Re - e - cho ev - 'ry



The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of two flats (B-flat and E-flat). The lyrics are 'shout a - loud our bat - tle cry, Re - e - cho ev - 'ry'. The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in a soprano clef.

hill and crag, And bless our dear old I - rish flag.

hill and crag, And bless our dear old I - rish flag.

hill and crag, And bless our dear old I - rish flag.

hill and crag, And bless our dear old I - rish flag.



The second system of the musical score continues the vocal and piano parts. The lyrics are 'hill and crag, And bless our dear old I - rish flag.' The vocal parts are in a soprano clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in a soprano clef.



(Brian takes flag from O'Connor, plants it in the ground and

kneels before it.)

BRIAN.

Andante Maestoso.

Oh, flag of old Ire-land, So

dear to my soul, Proud-ly wave o'er us, Free-dom thy goal.

Lead on to vic-t'ry, We'll fol-low thy call, Nor rest till in com-bat Our

en-e-mies fall. All tyr - anny shall per - ish, And bond - age shall

*p*

cease, When gent - ly wafted sky - ward Thy folds float in

peace. Green badge of E - rin, Long may'st thou

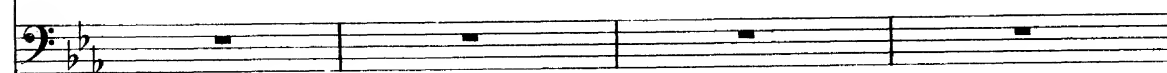
*cresc.* *rit.*

be Stand-ard of lib - er - ty, Flag of the

*rit.*

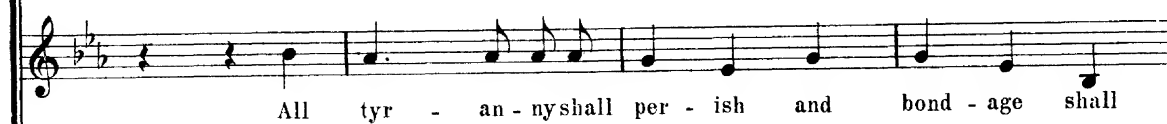


free!



*IRISH PRINCIPALS AND CHORUS.*

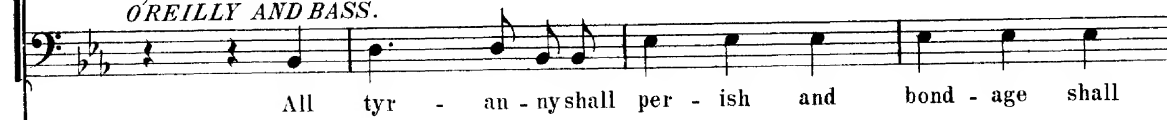
*ERINA AND SOP.*



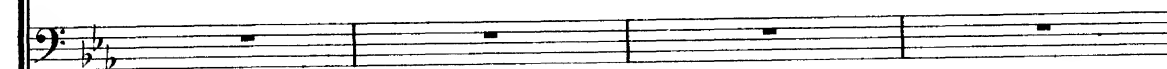
*O'CONNOR AND TEN.*

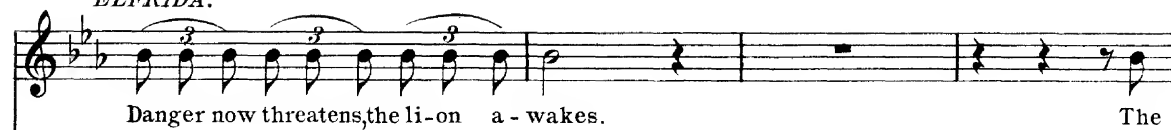
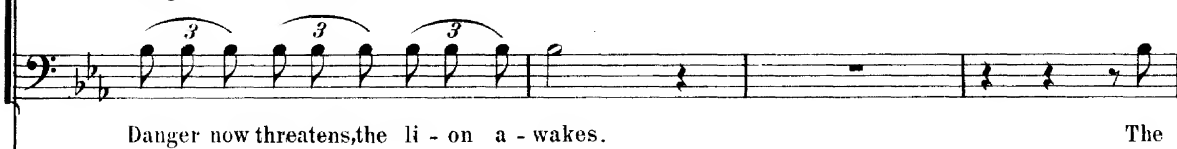
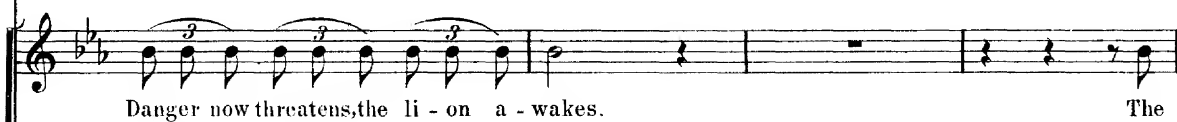
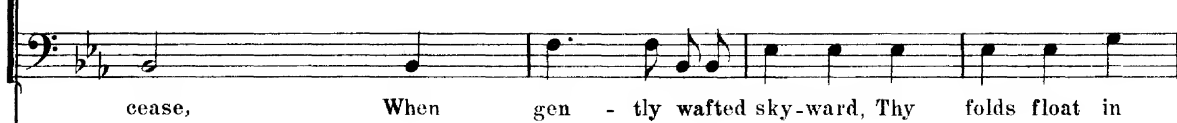
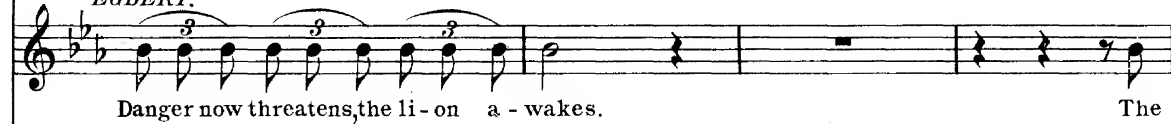


*O'REILLY AND BASS.*



*ENGLISH CHORUS.*



*ELFRIDA.**O'DONOVAN.**EGBERT.*

Prin-cess El-fri-da He whol-ly for - sakes! The

Prin-cess El-fri-da He whol-ly for - sakes! The

Prin-cess El-fri-da He whol-ly for - sakes! The

peace. Green badge of

peace. Green badge of

peace. Green badge of

peace. Green badge of

Prin-cess El-fri-da he whol-ly for - sakes. The

Prin-cess El-fri-da he whol-ly for - sakes. The

spell is quite broken, My magic-al art Has

spell is quite broken, Her magic-al art Has

spell is quite broken, Her magic-al art Has

Ire - - - land, Long may'st thou be

Ire - - - land, Long may'st thou be

Ire - - - land, Long may'st thou be

Ire - - - land, Long may'st thou be

spell is quite broken, Her mag-ic-al art Has

spell is quite broken, Her mag-ic-al art Has

lost all its pow-er, O'er great Brian's heart.

Standard of lib-er-ty, Flag of the free.

lost all its pow-er, O'er great Brian's heart.

lost all its pow-er, O'er great Brian's heart.

Standard of lib-er-ty, Flag of the free.

Standard of lib-er-ty, Flag of the free.

Standard of lib-er-ty, Flag of the free.

Standard of lib-er-ty, Flag of the free.

lost all its pow-er o'er great Bri-an's heart.

lost all its pow-er o'er great Bri-an's heart.

*ff*

*EGBERT. un poco agitato.*

Lord Brian, your answer ere I

go.

*BRIAN.*

Say to Lord Ed - ward this,

*ELFRIDA.*

Brian.

Bri - an answers, "No!" To - mor - - - row without



*ELFRIDA.*

*BRIAN.*

fail The Eng - lish must set sail. Your

hos - - - tage I will re - turn ere

*EGBERT.*

'Tis im - possi-ble to leave so soon.

noon.

Grant us but a brief de - lay.

I have said not an - other

The first system of the musical score, measures 1-3. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics 'Grant us but a brief de - lay.' and continues with 'I have said not an - other'. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note chords in the left hand, with triplets indicated by a '3' over the notes.

day.

cresc.

The second system of the musical score, measures 4-6. The vocal line continues with the word 'day.' and then has a whole rest for three measures. The piano accompaniment continues with eighth-note chords, with triplets indicated by a '3' over the notes. A 'cresc.' (crescendo) marking is placed below the piano part in measure 5.

Before to-morrow— has told its story, This flag o'er Dublin shall spread its

*p* cresc.

The third system of the musical score, measures 7-9. The vocal line begins with the lyrics 'Before to-morrow— has told its story, This flag o'er Dublin shall spread its'. The piano accompaniment features a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The right hand plays a series of chords, while the left hand plays a single note in the bass line.

*ELFRIDA.*

*BRIAN.* Ah!

glo - - - ry. All tyr - an-ny shall per - ish, and

*O'DONOVAN.* Ah!

*EGBERT.* Ah!

*ERINA AND SOP.* All tyr - an - ny shall per - ish, and

All tyr - an - ny shall per - ish, and

*O'CONNOR AND TEN.* All tyr - an - ny shall per - ish, and

*O'REILLY AND BASS.* All tyr - an - ny shall per - ish, and

*ENGLISH CHORUS.* Ah!

Ah!

*f* *ff*

Danger now threat-ens, the li-on a - wakes.

bond - age shall cease when gen - tly waft-ed

Danger now threat-ens, the li-on a - wakes.

Danger now threat-ens, the li-on a - wakes.

bond - age shall cease When gen - tly waft-ed

bond - age shall cease When gen - tly waft-ed

bond - age shall cease When gen - tly waft-ed

bond - age shall cease When gen - tly waft-ed

Dan-ger now threat-ens, the li-on a - wakes.

Dan-ger now threat-ens, the li-on a - wakes.

Princess Elfri-da he wholly for -

sky - ward, thy folds float in peace.

The Princess Elfri-da he wholly for -

The Princess Elfri-da he wholly for -

sky - ward, thy folds float in peace.

sky - ward, thy folds float in peace.

sky - ward, thy folds float in peace.

sky - ward, thy folds float in peace.

The Princess El-fri-da he whol-ly for -

The Princess El-fri-da he whol-ly for -

sakes, The spell is quite broken, my magical art has

Green badge of Ire - - - land long mayst thou

sakes, The spell is quite broken, her magical art has

Green badge of Ire - - - land, long mayst thou

Green badge of Ire - - - land, long mayst thou

Green badge of Ire - - - land, long mayst thou

Green badge of Ire - - - land, long mayst thou

sakes, The spell is quite broken, her magical art has

sakes, The spell is quite broken, her magical art has

*rit.*

lost all its pow-er, its pow-er, has lost all its pow - er o'er

be, Stand - ard of lib - er - ty,

lost all its pow-er, its pow-er, has lost all its pow - er o'er

lost all its pow-er, its pow-er, has lost all its pow - er o'er

be, Stand - ard of lib - er - ty,

be, Stand - ard of lib - er - ty,

be, Stand - ard of lib - er - ty,

be, Stand - ard of lib - er - ty,

lost all its pow-er, its pow-er, has lost all its pow - er o'er

lost all its pow-er, its pow-er, has lost all its pow - er o'er

*rit.*

The musical score is written for a vocal ensemble and piano. It consists of 12 systems of staves. The first system has a vocal staff (treble clef) and a piano staff (bass clef). The second system has a vocal staff (treble clef) and a piano staff (bass clef). The third system has a vocal staff (treble clef) and a piano staff (bass clef). The fourth system has a vocal staff (treble clef) and a piano staff (bass clef). The fifth system has a vocal staff (treble clef) and a piano staff (bass clef). The sixth system has a vocal staff (treble clef) and a piano staff (bass clef). The seventh system has a vocal staff (treble clef) and a piano staff (bass clef). The eighth system has a vocal staff (treble clef) and a piano staff (bass clef). The ninth system has a vocal staff (treble clef) and a piano staff (bass clef). The tenth system has a vocal staff (treble clef) and a piano staff (bass clef). The eleventh system has a vocal staff (treble clef) and a piano staff (bass clef). The twelfth system has a vocal staff (treble clef) and a piano staff (bass clef). The lyrics are: 'lost all its pow-er, its pow-er, has lost all its pow - er o'er', 'be, Stand - ard of lib - er - ty,', 'lost all its pow-er, its pow-er, has lost all its pow - er o'er', 'lost all its pow-er, its pow-er, has lost all its pow - er o'er', 'be, Stand - ard of lib - er - ty,', 'be, Stand - ard of lib - er - ty,', 'be, Stand - ard of lib - er - ty,', 'be, Stand - ard of lib - er - ty,', 'lost all its pow-er, its pow-er, has lost all its pow - er o'er', 'lost all its pow-er, its pow-er, has lost all its pow - er o'er'. The tempo marking 'rit.' appears at the beginning of the first system and at the beginning of the eleventh system.

great Bri - - - an's heart, The li-on, the li-on a - wakes, and  
 Flag of the free, Flag of the  
 great Bri - - - an's heart, The li-on, the li-on a - wakes, and  
 great Bri - - - an's heart, The li-on, the li-on a - wakes, and  
 Flag of the free. Flag of the  
 Flag of the free. Flag of the  
 Flag of the free. Flag of the  
 Flag of the free. Flag of the  
 Flag of the free. Flag of the  
 great Bri - - - an's heart, The li-on, the li-on a - wakes, And  
 great Bri - - - an's heart, The li-on, the li-on a - wakes, And

ERINA.  
 O'CONNOR.  
 O'REILLY.



Maestoso.

lost is all pow-er o'er great Bri-an's heart.

free. Flag of the free.

lost is all pow-er o'er great Bri-an's heart.

lost is all pow-er o'er great Bri-an's heart.

free. Flag of the free.

free. Flag of the free.

free. Flag of the free.

free. Flag of the free.

lost is all pow-er o'er great Bri-an's heart.

lost is all pow-er o'er great Bri-an's heart.

Maestoso.

END OF ACT I.

## Act II.

## Nº 1. Introduction. Song and Chorus.

Allegretto non troppo.

The musical score is written in 2/4 time. The piano introduction consists of three systems of staves. The first system is marked *ff* and features a lively melody in the right hand and a supporting bass line in the left hand. The second and third systems continue the piano introduction with more complex harmonic textures and triplets in the right hand.

The vocal parts enter with the lyrics: "Sing a mer-ry rounde - lay; sing hey! sing ho!". The parts are arranged as follows:

- 1<sup>st</sup> TEN.** (Tenor 1): Treble clef, no lyrics.
- 2<sup>d</sup> TEN.** (Tenor 2): Treble clef, no lyrics.
- 1<sup>st</sup> BASS.** (Bass 1): Bass clef, lyrics: "Sing a mer-ry rounde - lay; sing hey! sing ho!"
- 2<sup>d</sup> BASS.** (Bass 2): Bass clef, lyrics: "Sing a mer-ry rounde - lay; sing hey! sing ho!"

The piano accompaniment continues below the vocal parts, providing harmonic support and a rhythmic foundation for the song and chorus.

*p*

Sing a mer-ry rounde - lay; sing hey! sing

sing a mer-ry rounde - lay, sing a mer-ry rounde - lay; sing hey!sing ho!sing

Sing a mer - ry round - e -

Sing a mer - ry round - e -

*pp*

ho! Bacc-hus rules, here's to his sway; sing hey! sing ho!

hey!sing ho! Bacc - hus rules here's to his sway,sing hey, sing ho, sing hey, sing ho!

lay, Sing a mer - ry round - e - lay.

lay, Sing a mer - ry round - e - lay.

*tr*

*ff*  
 Spur - red Knights and men - at - arms, men - - - at - arms! drink

*ff*  
 Spur - red Knights and men - at - arms, men - - at - - arms, drink deep! —

*ff*  
 Spur - red Knights and men - at - arms, drink deep! drink deep! —

*ff*  
 Spur - red Knights and men - at - arms, drink, drink deep! —

*pp* *f*  
 deep! Drink to love and war's a - larms, war's a -

*pp*  
 Drink to love and war's a - larms, War's a - -

*pp*  
 — drink deep! Drink to love and war's a - larms, drink deep! drink

*pp*  
 — Drink to love and war's a - larms, drink! drink!

*ff* > (They drink.)

larms, drink deep! Drink!

larms, drink deep! — Drink!

deep! — Drink deep! Drink!

deep! — Drink!

*ff* >

*f*

Here's to the vine that gives good wine, sing hey!

*f*

Here's to the vine that gives good wine, sing ho! sing hey!

*f*

Here's to the vine that gives good wine, sing ho, sing hey!

*f*

Here's to the vine that gives good wine, sing ho, sing hey!

*mf*

*pp*

Here's to the vine that gives good wine, sing ho! sing hey! sing ho! sing

Here's to the vine that gives good wine, sing hey! sing ho!

Here's to the vine that gives good wine, sing ho! sing ho! sing

Here's to the vine that gives good wine, sing ho! sing ho! sing

hey! sing ho! a mer-ry rounde - lay, sing ho!

sing hey! a mer-ry rounde - lay, sing ho!

hey! sing ho! a mer-ry rounde - lay, sing ho! sing hey! sing

hey! sing ho! a mer-ry rounde - lay, sing ho! sing hey! sing

— sing hey! a mer - ry round - e - - lay, — a

— sing hey! a mer - ry round - e - - lay, — a

ho! sing hey! a mer - ry round - e - - lay, — a

ho! sing hey! a mer - ry round - e - - lay, — a

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair (Soprano and Alto) has lyrics: "— sing hey! a mer - ry round - e - - lay, — a". The second pair (Tenor and Bass) has lyrics: "ho! sing hey! a mer - ry round - e - - lay, — a". The piano accompaniment is in the bottom two staves, featuring a simple harmonic accompaniment with a bass line and a treble line. The music is in 4/4 time and features a key signature of one flat (B-flat). Dynamics include *ff* (fortissimo) and *pp* (pianissimo).

round - e - lay, a round - e - lay. —

round - e - lay, a round - e - lay. —

round - e - lay, a round - e - lay. —

round - e - lay, a round - e - lay. —

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics: "round - e - lay, a round - e - lay. —". The piano accompaniment continues with the same harmonic structure. The music is in 4/4 time and features a key signature of one flat (B-flat). Dynamics include *ff* (fortissimo) and *pp* (pianissimo).

## b) Solo. "An Englishman's Toast."

Moderato con spirito.

FITZ STEPHEN.

1. An  
2. An

*f* *p*

The first system of the musical score is in 6/8 time with a key signature of three sharps (F#, C#, G#). It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The piano part begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The vocal line has two endings, labeled '1. An' and '2. An'.

English-man loves all good things to eat, His in-te-rior man most  
English-man fights till he wins or dies; But vic-tor or vanquish'd he

The second system continues the vocal and piano parts. The lyrics are written below the vocal line. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

kind-ly to treat; He loves a great haunch of beef well roast, but  
lust-i-ly cries; "The bat-tle is o-ver, come hur-ry, my host, I'm

The third system concludes the piece. The vocal line ends with a final note, and the piano accompaniment provides a concluding harmonic structure. The lyrics continue below the vocal line.



bet - ter than all he loves a good toast.  
thirst - ing to give you an English - man's toast."

*CHORUS TEN AND BASS.*

But bet - ter than all —  
I'm thirst - ing to give

— he loves a good, toast.  
you an En - glishman's toast.

*FITZ.*

Here's the best toast; "Fight while you pray; eat and be mer - ry and

*p*

drink while you may," With a hey down der-ry, down der-ry, down dey!

der - ry down, der - ry down dey! Hey der - ry down, der - ry down

dey! \_\_\_\_\_

Here's his best toast, "fight while you pray;

eat and be mer - ry, and drink while you may. With a hey down der - ry, down

*FITZ.* Hey derry down, derry, down  
der - ry, down dey! der - ry down, der - ry down dey. Down  
*pause 2d time only.*

dey!  
dey!  
*2d time.*  
*ff*

## Nº 12. Ensemble. "The open gates."

Un poco Allegro. *ERINA.*

The o - pen gates, their ships at sea, but

signs of En - glish treach - er - y, 'Twas well I conquered maid - en fear, for

(She starts to go.)

Bri - an must not ven - ture here.

*cresc.*

*EGBERT.*

Nay, minstrel mine, you must not leave.

*f*

*FITZ.*

To lose thee now would deep - ly grieve!

Stay. min - strel stay! \_\_\_\_\_

This block contains the first musical system. It features a vocal line for Fitz and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "To lose thee now would deep - ly grieve!". The piano accompaniment starts with a forte (*f*) dynamic and includes a crescendo leading to a piano (*p*) dynamic. The system concludes with the vocal line holding on the word "stay!" and a piano accompaniment ending with a fermata.

*EDWARD.*

Too quick - ly earth - ly pleasures fleet, we

Here sing thy lay! \_\_\_\_\_

This block contains the second musical system. It features a vocal line for Edward and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Too quick - ly earth - ly pleasures fleet, we". The piano accompaniment starts with a forte (*f*) dynamic and includes a crescendo leading to a piano (*p*) dynamic. The system concludes with the vocal line holding on the words "Here sing thy lay!" and a piano accompaniment ending with a fermata.

EDWARD.

cannot part with voice so sweet, here thou shalt reign a min-strel king, Thy

on - ly task, for us to sing.

TEN.

Stay, min-strel, stay! — here sing thy

BASS.

Stay, min-strel, stay! — here sing thy

lay! — here thou shalt reign a min - strel king, Thy on - ly task for

lay! — here thou shalt reign a min - strel king, Thy on - ly task for

ERINA. (Aside.)

musical score for ERINA (Aside.) in G major, 4/4 time. The score consists of vocal staves and piano accompaniment. The lyrics are: "If they my pur - pose us to sing, then stay min - strel stay! here de-tect, nor sex, nor youth, will Stay, min - strel, stay! they respect. They must not learn. Stay, minstrel, stay!" The piano accompaniment includes dynamic markings *pp*, *f*, and *fp*.

If they my pur - pose  
us to sing, then stay min - strel stay!  
here de-tect, nor sex, nor youth, will  
Stay, min - strel, stay! —  
they respect. They must not learn.  
Stay, minstrel, stay!

I will re - turn. (Commandingly.)  
Stay, min-strel,

*p*

EDWARD.  
Thy man - ner  
stay, — thou goest not a - way!

strange, this sudden change, thy wish to fly,

makes us re - flect, we do sus - pect thou art a



*ERINA.*  
a spy!

*EGBERT.*  
a spy! a spy! Death to the

*FITZ.*  
a spy! a spy! Death to the

*EDWARD.*  
spy!

*CHORUS.*  
A spy! Death to the spy! \_\_\_\_\_  
Death to the spy.

(Aside.)  
Oh! why was I a wo - man born? \_\_\_\_\_

spy! Death to the spy!

spy! Death to the spy!

Death! Death to the

*pp*

*ERINA.*

ERINA.

This weakness of the heart I scorn. There is one chance still

spy! — death to the spy!

The musical score is for a scene from 'The Pirates of Penzance'. It features three staves: a vocal line for Erina (soprano), a vocal line for the other character (likely the Pirate Captain, tenor), and a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'Moderato'. The lyrics are: 'This weakness of the heart I scorn. There is one chance still spy! — death to the spy!'. The score includes various musical notations such as notes, rests, and a fermata over a chord in the piano part.

left to try, and should I fail, I can but die. Ha! ha! ha!

Death— to the spy!—

The musical score is written for a voice and piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal line begins with the lyrics "ha! ha! ha! ha! ha! ha! ha! ha! ha! ah! No" and features a melodic line with eighth and sixteenth notes, including a trill. The piano accompaniment consists of three staves (treble, middle, and bass) with a simple harmonic accompaniment of eighth and sixteenth notes.

spy am I; no sol - dier brave, sing tra la, la, la, la, la,

*cresc.*

la, la, la, la. The thought of death is far too grave, sing

*p*

tra la, la, la, la, la, la, la, la. Crown me then your minstrel

*p*

king; Of beau - ty's joys and love I'll sing, But

not one breath of gloomy death, but not a breath of gloomy

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. It features a melodic line with a long note on 'not' and a series of eighth notes on 'one breath of gloomy death, but not a breath of gloomy'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

death, Sing tra la, la, la, la, sing

The second system continues the vocal line with a melodic phrase 'death, Sing tra la, la, la, la, sing'. The piano accompaniment features a more active right hand with eighth notes and a bass line with some chords.

tra la, la, la, la, la, la, la, la! The

The third system includes dynamic markings: *f* (forte), *p* (piano), *f* (forte), and *pp* (pianissimo). The vocal line has a melodic phrase 'tra la, la, la, la, la, la, la, la! The'. The piano accompaniment features a piano solo section with a melodic line in the right hand and a bass line with chords. The system concludes with a *pp* (pianissimo) section where the vocal line has a final note and the piano accompaniment has a simple bass line.

min - strel boy loves youth and joy, sing tra la la la la la

min - - strel boy loves youth and

la, la, la, The min - strel boy loves youth and joy, Sing

joy, The min - strel boy loves

*cresc.*

tra la, la, la, la, la, la, la, la, la, la. (Fitz imitating Frina)

youth and joy, loves The

youth loves youth and joy.

youth and joy, youth and joy.

*cresc.* ***ff***

min - strel boy loves youth and joy. I'll wager, sure as I'm a

sin - ner, that boy's no spy, let's go to din - ner.

EDWARD.

Take the min - strel now to the banquet room. If he try to escape,

death — be his doom.

smorz. pp

# Nº 13. Solo. "A Fool is he."

Allegro Moderato.

O'DONOVAN.

1. A

fool is he who dares to say what fate doth will he  
 2. None can say what will be - fall, but each man can his

must o - bey; The life that he shall lead on earth was  
 fate fore - stall, If all his en - er - gies be bent to

pre - or - dained be - fore his birth. It is our own to fight and  
make of fate an in - stru - ment. A fool is he who weakly

win; \_\_\_\_\_ It is our own to fight and lose; \_\_\_\_\_  
cries, \_\_\_\_\_ "Tis des-ti-ny I thus ful - fil."

Be strong in vir - tue, weak in sin \_\_\_\_\_ fate has no voice; 'tis  
'Tis with our-selves the vic-tory lies, \_\_\_\_\_ 'tis not our fate but



we must choose. Fate rules but fools, not  
as we will.

*p*

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is D major (two sharps). The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment begins with a half note G3, followed by a quarter note A3, a quarter note B3, and a half note C4. The piano part features a series of chords in the right hand and a single line in the left hand.

men who from all fol-ly have es - caped. These hearts of iron will,

This system contains the third and fourth staves of music. The vocal line continues with a half note D5, followed by a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with a half note D4, followed by a quarter note E4, a quarter note F4, and a half note G4. The piano part features a series of chords in the right hand and a single line in the left hand.

A des - ti - ny ful - fil That they them-selves have shaped, them -

This system contains the fifth and sixth staves of music. The vocal line continues with a half note A5, followed by a quarter note B5, a quarter note C6, and a half note D6. The piano accompaniment continues with a half note A4, followed by a quarter note B4, a quarter note C5, and a half note D5. The piano part features a series of chords in the right hand and a single line in the left hand.

selves have shaped.

This system contains the seventh and eighth staves of music. The vocal line concludes with a half note E6, followed by a quarter note F6, a quarter note G6, and a half note A6. The piano accompaniment concludes with a half note E5, followed by a quarter note F5, a quarter note G5, and a half note A5. The piano part features a series of chords in the right hand and a single line in the left hand.

## No 14. Song. "Paddy and his pig."

Moderato. O'HARA.

1. Paddy had a  
2. Paddy was a

*ff* *p*

wondrous pig that gave him good ad - vice, he bought it from the fairies, a  
sin - gle man whin first he got this pig. For all the gels in Oireland he

good deed was the price. That pig - gy was a won - der, Be - gor-ra, he could  
did - n't care a fig. At last he met a wid - dy, She smoi'd an' call'd him

spake. Whin - i - ver Pat would blun - der the pig be - gan to squake.  
Pat, An' said, "Make me your Biddy," Shure the pig soon set - tled that.

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Moderato'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part begins with a forte (ff) dynamic and ends with a piano (p) dynamic. The lyrics are in Irish English, with some words in italics. The score includes various musical notations such as notes, rests, and bar lines.

## Allegro.

"Paddy, yer off a-gin, Paddy, look out! Paddy, yer  
 "Paddy yer off a-gin, Paddy, look out! Paddy, yer

*fp* *fp* *fp*

full a-gin; moind phat yer a - bout. Be ac-tin loike a man av sinse, and  
 full a-gin; moind phat yer a - bout. Be ac-tin loike a man av sinse, and

let the whus-key be; Shure if ye want to be a pig, live  
 from that wid - dy run; There's some ex-cuse for su - i - cide, for

*a tempo*

in the stye wid me."  
 marriage there is none."

*rit.* *f*

3. Pig-gy was the first to die; Poor Pad-dy grieved an' cried, then he

*p*

shtar - ted in to dhrink, An' drank un - til he died. He

drank while he was dyin', took his whis-key to the sky; There he saw his pig-gy

fly - in', An' heard the pig-gy cry; Paddy, yer off a-gin,

*Allegro.*

*fp*

Paddy, look out! Paddy, yer full a-gin! Moind phat yer a -

*fp*

bout. Don't thry to in - ter heavin's gate, In - deed they won't be

civil, An' should they shmeell the whis-key, Pat, they'd send you to the

*rit.*

*Allegro.*

divil...

*ff*

## № 15. March.

Moderato.

*p*

*ff*

# Nº 16. Duet. "When e'er you leave."

Andante sostenuto.

Piano introduction in G major, 3/4 time, Andante sostenuto. The music features a flowing melody in the right hand and a supporting bass line in the left hand, marked with a piano (*p*) dynamic.

ELFRIDA. *pp con molto espress. e sostenuto.*

Elfrida's vocal entry, marked *pp con molto espress. e sostenuto*. The lyrics are: "When-e'er you leave, a-lone I grieve, ah! why a-". The piano accompaniment is marked *pp*.

way so soon.

BRIAN.

I have done wrong to stay so

*ppp* ^ - way so soon.

Continuation of the duet. Brian's vocal entry is marked *ppp* with an accent (^) on the first note. The piano accompaniment continues with sustained chords. The lyrics for Brian are: "I have done wrong to stay so".

ELFRIDA,

long. See now 'tis al - most noon. Dear

'Tis al - most noon.

BRIAN.

friend, a lit - - tle long - - er stay. Her smile drives

ELFRIDA.

Ah! Do not leave me yet, I

all re - morse a - way. I know not how to say thee

*rit.*

pray, ah, leave me not, I pray.

nay, I can - not say thee nay.

Leave her not.

Leave her not.



*ELFRIDA.*

Come yet a while, up - on me smile, I can - not bid thee go.

*BRIAN.*

Both heart and mind with thee are blind, thy - self a -  
 Bid thee go.

Dear friend, a lit - tle long - er  
 lone they know. *pp*  
 A - lone they know.

stay. *rit.* Ah! Do not leave me

Her smile drives all re - morse a - way. I know not how to

yet, I pray, ah, leave me not, I pray. I

say thee nay! I can - not say thee nay. *pp* I

Go not a - way.

pray thee stay, go not a - way. *pp*

can - not stay, I must a - way. *pp*

Go not a - way. *pp*

*f* *p*

## Nº 17. a) Song and Chorus. "Sheathe the sword."

Allegro.

BRIAN.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The vocal line begins with a rest, followed by the lyrics "Bri - an! Bri - an! good and true,". The piano accompaniment begins with a rest, followed by a series of eighth notes and a final chord. The dynamic marking *ff* is present.

Bri - an! Bri - an! good and true,

Second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The vocal line begins with the lyrics "Bri - an, Bri - an, long life to you!". The piano accompaniment begins with a series of eighth notes and a final chord. The dynamic marking *ff* is present.

Bri - an, Bri - an, long life to you!

Con spirito.

BRIAN.

1. Let the  
2. Let the

*f* *p*

This system shows the beginning of the piece. The bass line starts with a whole rest, while the piano accompaniment begins with a series of chords and eighth notes. The melody enters in the second measure with a half note.

sword in the scab - bard ring; the helm be laid a -  
sword in the scab - bard rust; the shield rot on the

This system continues the piano accompaniment with chords and eighth notes. The vocal line has two lines of lyrics, with the melody following the first line.

side. Bards of peace not war shall sing, the  
wall, ere we fight in a cause un - just, or

This system continues the piano accompaniment. The vocal line has two lines of lyrics, with the melody following the first line.

gates be opened wide. Hang up the shield,  
an - swer a tyrant's call. "Each man for all and

*p*

This system concludes the piece. The piano accompaniment ends with a series of chords. The vocal line has two lines of lyrics, with the melody following the first line. A piano (*p*) dynamic marking is present at the end.

lay down the spear; let peace and plen - ty reign. If  
all for one," let this our mot - to be. In -

we — u - nite in friend - ship here, we have not fought in  
jus - tice shall be done to none, in our fra - ter - ni -

vain. Then sheathe — the sword, sheathe the sword! One common good,  
ty. Then

one brotherhood, u - nite us all! ——— SOP. Sheathe — the sword,  
ALTO. Sheathe the sword,  
PRINCIPALS AND CHORUS. TEN. Sheathe the sword,  
BASS. Sheathe the sword,

*ff*

*rit.*

sheathe the sword! One common good, one brother-hood, good will to

sheathe the sword! One com-inon good, one broth-er-hood, good will to

sheathe the sword! One com-mongood, one broth-er-hood, good will to

sheathe the sword! One com-mongood, one broth-er-hood, good will to

*rit.*

all.

all.

all.

all

*ff*

Tempo di Valse.

ELFRIDA.

Fill up the

lov-ing cup, fill up, fill to the brim; raise it high, drain it dry, to

*un poco rit.* *a tempo*

Bri - an, drink to him! Fill up the lov-ing cup, fill up, fill

*rit.*

to the brim, fill up the lov-ing cup, fill up, fill up!

*BRIAN.*

fill up the lov-ing cup, fill up, fill up!

SOP.

ALTO. Fill up the lov-ing cup, fill up, fill to the brim; raise it high,  
TEN. Fill up the lov-ing cup, fill up, fill to the brim; raise it high,  
BASS. Fill up the lov-ing cup, fill up, fill to the brim; raise it high,

*ff*

This block contains the first system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Fill up the lov-ing cup, fill up, fill to the brim; raise it high,". The piano part begins with a forte (*ff*) dynamic and consists of chords and moving lines in both hands.

drain it dry, to Bri - an, drink to him! Fill up the lov - ing cup,  
drain it dry, to Bri - an, drink to him! Fill up the lov - ing cup,  
drain it dry, to Bri - an, drink to him! Fill up the lov - ing cup,

This block contains the second system of the musical score. The vocal parts continue with the lyrics: "drain it dry, to Bri - an, drink to him! Fill up the lov - ing cup,". The piano accompaniment continues with chords and moving lines.

fill up, fill to the brim; raise it high, drain it dry, fill up, fill  
fill up, fill to the brim; raise it high, drain it dry, fill up, fill  
fill up, fill to the brim; raise it high, drain it dry, fill up, fill

This block contains the third system of the musical score. The vocal parts continue with the lyrics: "fill up, fill to the brim; raise it high, drain it dry, fill up, fill". The piano accompaniment continues with chords and moving lines.



## ELFRIDA.

Good fellowship, lies in the heart of the

up! Good fellow-ship,

up! Good fellow-ship,

up! Good fellow-ship,

*p* *ff* *p*

This system contains five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'Good fellowship, lies in the heart of the'. The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand, with dynamic markings *p*, *ff*, and *p*.

spark - ling wine. Good fel - low - ship.

Good fel - low - ship

Good fel - low - ship

Good fel - low - ship

Good fel - low - ship

This system continues the vocal and piano parts. The vocal parts sing 'spark - ling wine. Good fel - low - ship.' and then repeat 'Good fel - low - ship' on a higher note. The piano accompaniment continues with chords and a melodic line.

lies in the heart of the ru - by wine. Ah!

This system concludes the vocal and piano parts. The vocal parts sing 'lies in the heart of the ru - by wine. Ah!' and then hold a note. The piano accompaniment continues with chords and a melodic line.

ELFRIDA. *Meno mosso.*

Good fellowship lies in the heart of the wine. Good fel-lowship

Good fellowship lies in the heart of the wine. Good fel-lowship

Good fellow-ship lies in the heart of the wine.

Good fellow-ship lies in the heart of the wine.

Good fellowship lies in the wine. Good fel-lowship

Good fellowship lies in the wine. Good fel-lowship

lies in the heart of the wine, lies deep

lies in the heart of the wine, lies deep in the

Good fellow-ship lies in the wine, lies in the heart,

Good fellow-ship lies in the wine, lies in the heart,

lies in the heart of the wine, lies deep

lies in the wine, lies deep

*cresc.* *rit.*

in the heart of the wine. Fill

heart, deep in the heart of the ru - by wine.

lies in the heart, lies in the heart of the wine.

lies in the heart, lies in the heart of the wine.

in the heart of the ru - by wine.

lies deep in the heart of the wine.

*rit.*

up, fill up the cup, fill to the brim,

Fill up the cup, fill to the brim, fill

Good fellowship, good fellowship lies in the wine, fill up the

Fill up the cup, fill to the brim, fill up, fill up the

Good fel - - - low - - - ship lies in

Good fel - - - low - - - ship lies in

*ff*

fill to the brim. Fill up, fill up the cup.  
 up, fill to the brim. Fill up the  
 cup, fill to the brim. Fill up the  
 cup, fill to the brim, fill up  
 the wine, fill up the cup,  
 the wine, fill up the cup,

*ELFRIDA.*

Then

Fill up the cup to the brim.  
 cup, the cup, fill it to the brim.  
 cup, fill up, fill to the brim.  
 the cup to the brim.  
 fill the cup to the brim.  
 the cup to the brim. *allegro.*  
*p cresc.*

you will stay! *BRIAN.*

Lead thou the way.

*ELFRIDA.*

Fill up the lov-ing cup, fill up, fill to the brim; raise it high,

*SOP.*

*ALTO.* Fill up the lov-ing cup, fill up, fill to the brim; raise it high,

*TEN.*

Fill up the lov-ing cup, fill up, fill to the brim; raise it high,

*BASS.*

*ff*

*rit.*

*a tempo.*

drain it dry, to Bri - an, drink to him! Fill up the lov-ing cup, fill up, fill

drain it dry, to Bri - an, drink to him! Fill up, the lov-ing cup, fill up, fill

drain it dry, to Bri - an, drink to him! Fill up, the lov-ing cup, fill up, fill

*rit.*

*Più mosso.*

to the brim; raise it high, drain it dry, fill up, fill up.

to the brim; raise it high, drain it dry, fill up, fill up. Raise it high, drain it

to the brim; raise it high, drain it dry, fill up, fill up. Raise it high, drain it

*Più mosso.*

*ff* dry, drink to him, ——— drink ——— drink to him, ———

*ff* dry, drink to him, ——— drink ——— drink to him, ———

*ff*

*ff*

# **Nº 18. Duet. "The Boys and the Girls."**

*Allegro.*

The piano introduction consists of four measures. The right hand plays a series of chords in the treble clef, while the left hand plays a more active melody in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. A forte (*f*) dynamic marking is present in the first measure of the left hand.

*BABY.*

The first vocal entry is in the treble clef, starting with a repeat sign. The lyrics are:  
 1. If all the young gels wuz ducks in a lake, if  
 2. If iv'-ry young gel wuz a blackbird or thrush, if  
 The piano accompaniment is in the bass clef, starting with a piano (*p*) dynamic marking. It features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

The second vocal entry continues the melody in the treble clef. The lyrics are:  
 all the young gels wuz ducks in a lake, Shure the divil him-self 'ud turn  
 iv'-ry young gel wuz a black-bird or thrush Shure divil a man 'ud be  
 The piano accompaniment continues in the bass clef, maintaining the same rhythmic pattern.

in - to a drake, if all the young gels wuz ducks in a lake!  
 la-vin' the bush, if iv-'ry young gel wus a black-bird or thrush!

*O'HARA.*  
 Oh, if  
 Oh, if

all the young min wuz sal - mon and trout, if all the young min wuz  
 all the young min lived up in the moon, if all the young min lived

sal-mon and trout, Shure the wim-in thimselves 'ud be hook - in' us out, if  
 up in the moon, Shure the girls 'ud shtart in an' build a baloon, if



*BABY.*  
Di-ther - um - doo, —

*O'HARA.*  
all the young min wuz sal-mon and trout.  
all the young min lived up in the moon. Di-ther - um - doo, —

dither-um-doo, — Ri - too-loo - ral loo - ral - lay, — dither - um-doo, —

dither-um-doo, — Ri - too-loo - ral loo - ral - lay, — dither - um-doo, —

*Last time.*  
dither-um-doo, — Ri - too-loo-ral loo - ral - lay.

dither-um-doo, — Ri - too-loo-ral loo - ral - lay.

# **Nº 19. Finale.** "Pride goes before a fall."

*Allegro Moderato.*

*DUGAN.*

Musical score for the first system. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note B4. The piano accompaniment (grand staff) features a forte (*f*) dynamic. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A triplet of eighth notes (G4, A4, B4) is marked in the second measure.

Pride goes be-fore a tum-ble.

Musical score for the second system. The vocal line continues with a half note G4, a quarter note F#4, a quarter note E4, and a half note D4. The piano accompaniment continues with the same rhythmic pattern. A triplet of eighth notes (G4, A4, B4) is marked in the second measure. The dynamic changes to piano (*p*) in the final measure.

List-en to thim shtumble.

Musical score for the third system. The vocal line has a whole rest in the first measure, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a more active right hand with sixteenth-note runs. The dynamic is piano (*p*).

Yis, the coast is clear!

Musical score for the fourth system. The vocal line has a whole rest in the first measure, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with the same rhythmic pattern. A triplet of eighth notes (G4, A4, B4) is marked in the second measure. The dynamic is piano (*p*).

(Enter Erina.)  
E - rin - a, ye kin en-ter here.

ERINA.

Quickly, e'er they wake, my place in the dungeon take; I owe my safe-ty to your ready

(Exit Dugan.)

wit. I will re-ward you at a time more fit.

(They laugh outside.)

*un poco meno mosso.*

When man, expelled from

E - den's bow'rs, a mom - ent ling - ered near the gate, Each scene recalled the

vanished hours, and bade him curse his future state. No grief could sink so

deep as this, to think how all his love has flown, Fleeting as each

*rit.* Tempo di Valse.  
love-less kiss, the love that lives is— all— my own.

Fill up the

Fill up the

Tempo di Valse.  
*p*

lov-ing cup, fill up, fill to the brim; raise it high, drain it dry, to  
 lov-ing cup, fill up, fill to the brim; raise it high, drain it dry, to

*ERINA.*

They come this way!

Bri-an, drink to him. Fill up the lov-ing cup, fill up, fill  
 Bri-an, drink to him. Fill up the lov-ing cup, fill up, fill

to the brim; Fill up the lov-ing cup, fill to the brim.  
 to the brim; Fill up the lov-ing cup, fill to the brim.

(going— then returns.) (Enter O'Donovan.) O'DONOVAN.

No, I will stay! The

*Più Allegro.*

wine to his head hath mounted, the cost he hath not

counted. Brian, for her, his soul would sell, en -

thrall - ed by El - fri - da's spell.

(Enter Brian and Elfrida.)

*p* *pp*

Andante non troppo.

ELFRIDA.

Though

we must part we part as friends, that is all we now can

be. Give me, some to - ken may re - call the

ERINA.

Beware!

hap-py hours spent with thee.

BRIAN

Fair la-dy, all I have is

O'DONOVAN.

Take care!

Brian, thou wilt rue this

thine. \_\_\_\_\_ What-e'er you ask I will ac - cord. \_\_\_\_\_

within her hands he is but clay.

The first system of the musical score consists of six staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The middle two staves are vocal parts in bass clef. The key signature has two flats (B-flat major). The piano part features a prominent triplet in the right hand.

day. \_\_\_\_\_ He'll not re - fuse!

Thou'lt not refuse.

Ask what you will I'll not re - fuse, \_\_\_\_\_ except my honor and my

He'll not refuse!

The second system of the musical score continues the vocal and piano parts. It consists of six staves, with the same layout as the first system. The piano part continues with its accompaniment, including a triplet in the right hand.



What-e'er she asks he will ac - cord, \_\_\_\_\_ what

What-e'er I ask he will ac - cord. \_\_\_\_\_

sword. What-e'er you ask I

What-e'er she asks he will ac -

*p*

e'er - - - she asks, ex - cept his

What-e'er I ask he will ac - cord, ex-cept his honor, except his

will ac-cord, except my honor and my sword, ex -

cord, \_\_\_\_\_ ex - cept, ex - cept his

*rit.* *a tempo*

hon - or and his sword.

honor, except his hon - or and his sword.

cept my hon-or and my sword. What

hon - or and his sword.

*rit.* *a tempo* *p*

Nay,

say you to this chain? we may not fur - ther lin - ger.

cost - ly gifts were vain, the ring up-on thy

'Tis Ire-land's ring!

fin - ger. That ring.

Nay! Nay... that is not

'Tis all I ask; 'tis all I'll

mine.

He will de-cline.

False... is the rose.

take. Oh, give it me for friendship's sake!

The dan - ger

To give the ring will  
Ha, ha, ha, ha, ha, ha! Give me the ring.  
Ha, ha, ha, ha! Ask anything except the ring. ha ha!  
grows; the dan - ger  
ru - - in bring!  
Ha ha ha ha! No o-ther thing!  
Ha ha ha ha! I pri - thee now re -  
grows; false is the rose.  
*ff* *pp*  
No  
frain, see, thou shalt have this chain, yes, thou shalt have this

gold will I take from thy hand; come give to me that  
chain.

band; give me that ir - on band!  
I can - not give the

To yield will ru - in bring.  
To please me give the ring.  
ring, I can - not give the ring.  
He yet will give the ring.

First system of the musical score, measures 1-3. It features a vocal line in the upper staves and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat). The vocal line begins with a whole rest in measure 1, followed by a half note in measure 2, and a quarter note in measure 3. The piano accompaniment starts with a half note in measure 1, followed by a half note in measure 2, and a quarter note in measure 3. The lyrics "I ask thee once a-gain." are written under the vocal line in measure 3.

I ask thee once a-gain.

Second system of the musical score, measures 4-7. The vocal line continues with a half note in measure 4, a quarter note in measure 5, and a half note in measure 6. The piano accompaniment continues with a half note in measure 4, a half note in measure 5, and a quarter note in measure 6. The lyrics "Must I plead in vain? Not thine? It is not mine to give. The" are written under the vocal line across measures 4-7.

Must I plead in vain? Not thine?  
It is not mine to give. The

Third system of the musical score, measures 8-11. The vocal line continues with a half note in measure 8, a quarter note in measure 9, and a half note in measure 10. The piano accompaniment continues with a half note in measure 8, a half note in measure 9, and a quarter note in measure 10. The lyrics "The ring be-longs to Ire - land!" are written under the vocal line across measures 8-11. The piano accompaniment features a prominent bass line with a half note in measure 8, a half note in measure 9, and a quarter note in measure 10.

The ring be-longs to Ire - land!  
The ring be-longs to Ire - land!  
ring be-longs to Ire - land!  
The ring be-longs to Ire - land!

(To O'Donovan.)

Patience yet awhile, I'll the

(To Elfrida.)

Thou hast done thy best; he hath withstood the test.

*p*

ring from him beguile. Brian, Bri-an, Bri - - - an!

Let me see that wondrous charm that makes of thee a king.— Fear

*pp*

Detailed description: This is a musical score for a scene. It features vocal staves for two characters, O'Donovan and Elfrida, and a piano accompaniment. The key signature is B-flat major (two flats). The score is divided into four systems. The first system shows O'Donovan's vocal line with the lyrics 'Patience yet awhile, I'll the'. The second system shows Elfrida's vocal line with the lyrics 'Thou hast done thy best; he hath withstood the test.' and the piano accompaniment starting with a piano (*p*) dynamic. The third system continues the vocal lines with the lyrics 'ring from him beguile. Brian, Bri-an, Bri - - - an!'. The fourth system shows the vocal lines with the lyrics 'Let me see that wondrous charm that makes of thee a king.— Fear' and the piano accompaniment starting with a pianissimo (*pp*) dynamic. The piano part consists of arpeggiated chords and melodic lines in both hands.

not, the rose would not harm, the shamrock on thy ring fear

*pp* *rit.*

*ppp*

*un poco meno mosso.*

The harp that once through Ta - ra's halls the

not, fear not!

*ff*



soul of mu - sic shed, Now hangs as mute on

E-rina!

Erina! 'Tis E-rina's voice re-echoing in my heart! —

E-rina! E-rin-a!

The first system of the musical score. It consists of five staves. The top staff is a vocal line in treble clef with lyrics 'soul of mu - sic shed, Now hangs as mute on'. The second staff is a vocal line in treble clef with the lyric 'E-rina!'. The third staff is a vocal line in bass clef with the lyrics 'Erina! 'Tis E-rina's voice re-echoing in my heart! —'. The fourth staff is a vocal line in bass clef with the lyrics 'E-rina! E-rin-a!'. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs) with chords and moving lines.

Ta - - - ra's walls as if that soul were

He hath made his choice. He hath made his choice. Here is the ring de-

'Tis E-rin-a's voice re - ech-o-ing in my

He

The second system of the musical score. It consists of five staves. The top staff is a vocal line in treble clef with lyrics 'Ta - - - ra's walls as if that soul were'. The second staff is a vocal line in treble clef with the lyrics 'He hath made his choice. He hath made his choice. Here is the ring de-'. The third staff is a vocal line in bass clef with the lyrics ''Tis E-rin-a's voice re - ech-o-ing in my'. The fourth staff is a vocal line in bass clef with the lyric 'He'. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs) with chords and moving lines.

fled: So sleeps the pride of — for — mer days, so  
 part, depart. Man, why dost thou pause?  
 heart. Too life-like doth it seem; This  
 hath betrayed our cause, he hath betrayed our cause!

glo - - ry's thrill is o'er, And  
 Man, why dost thou pause? Would'st thou lose  
 can - - not be a dream, this  
 He hath betrayed our cause.

hearts that once beat high for pride, now  
 love, would'st thou lose pow'r would'st thou lose all?  
 can - not, this can - not be a dream, too  
 I will not, I can-not do this thing. I can-not do this thing. No,

feel that pulse no more. no  
 By thy faith we stand or fall. To Bri-an then I'll re-  
 life-like doth it seem.  
 no, I can-not do this thing.

more to chiefs and la - - dies bright the  
 turn the ring. Her  
 E - rin - a! 'Tis E-rin - a's voice!  
 Yet why should I pause? He hath betray'd our cause, yet why should I pause? He hath betray'd our cause. I  
*cresc.*

harp of Ta - - ra swells, the  
 love\_ thoult lose, her love thoult lose, so quick - ly, quick - ly choose,  
 re - ech-o - ing in my heart, too life-like doth it  
 can-not do this thing, I will not do this thing. I can-not take the ring. No! I

chord that breaks a - - lone at night, its

He hath made his choice.

seem. 'tis E - rin - a's voice! This

can-not take the ring, yet he hath betrayed, yet he hath betrayed, be-tray'd our

tale of ru - in tells. Thus

E - rin - a! Then take the ring, de - part, de -

can not be a dream, 'tis E - rin - - - a's

cause. E - rin - a!

free - - - dom now so sel - - - dom wakes; the

part. take the ring, then

voice re - ech - - - o - ing in my

Should I take the ring, must I take the ring? If I take the ring, no

on - ly throb she gives Is  
 take the ring, then take the ring, de-part.  
 heart. This can-not be a dream, ——— too  
 more shall he com - mand, néver more com-mandThe

when some heart in - dig - nant breaks to show that still she  
 would'st thou lose love, pow'r, lose all? Would'st lose love, lose all? To-gether we stand, we stand, or  
 life-like doth it seem. 'Tis E-rin - - a's self! No lon - ger do I  
 ring be-longs to Ire - land, the ring be - longs to Ire - land, to Ire -

## Allegro.

lives. Ah!

fall.

dream. E - rin - a!

land.

*ff* *pp*

Bri - an!

Too late, the mischief's done!

E - rin-a! Loved one!

*ppp*

6

*ERINA.*  
Thy ring!

*ELFRIDA.*  
Let me keep it,

*BRIAN.*  
My ring! My ring! —

*fp* *p* *p*

I im - plore, till we part on Ire - land's shore.

The ring, — I'll ask no

*f*

*ERINA.*  
The ring, the ring re-store.

more.

*TEN.*  
For Eng-land! For Eng-land For Eng-land and St.

*BASS.*

George! For Eng - land! For Eng - land! For Eng - land and St.

(Soldiers seize Erina and Brian.)

I have it! not.

This is some devilish plot. The ring! Thoulion's whelp!

George!

*pp*

*ERINA.*

Ah! Brian! Ah! Brian!

Cowards! Traitors! You shall rue this day!

*SOP.*

*ALTO.* For

*TEN.*

*BASS.* For

*ff*



*ERINA.*

With Bri - an let me

Eng - land! for Eng - land! for Eng - land and St. George! For

(Erina and soldiers exeunt.)

stay. Brian!

*ELFRIDA.*

Take the girl a - way!

Eng - land! for Eng - land! for Eng - land and St. George!

Eng - land! for Eng - land! for Eng - land and St. George!

Un poco meno, ma agitato.

mine the blame!

*ELFRIDA.*

*BRIAN.* Place him in a

Erin - a, my heart's a - flame!

*p*  $\text{3}$   $\text{3}$   $\text{3}$   $\text{3}$

dungeon deep!

Ir - on chains up -

Thou fiend in hu - man guise!

on him heap.

Rude bar-barian,

Thou em-bo - di - ment of lies!

wild, uncouth, El - fri - da now speaks truth, El - fri - da now speaks

truth, I ne - ver loved thee, ne - ver loved; thou wert, thou wert my

fool. I hate and scorn thee, hate and scorn, thou pur - blind

(Exit)  
fool!

A - way to the dun - geon deep.

A - way to the dun - geon deep.

*ff*

O'HARA.

*BRIAN.* Pax vo - bis

Oh, Ire - land! My heart will break.

I - ron chains up - on him heap.

I - ron chains up - on him heap.

*p* *pp*

cum!

*BRIAN.* Of trai - tors not the least, you dis -

*SOP. pp*

*ALTO. pp* Oswald!

*TEN. pp*

*BASS.*

O'HARA.

(to Brian, aside)

Pax vo - bis cum! Hush - be -

- grace the garb of priest!

- yant thot dhure lies freedom, Oirlands' fate; quick, not a moment to lose or ilse ye'll be too late.

This

No! For my

This is not Os - wald! This is not Os - wald! Treach - er - y!

This is not Os - - wald! Treach - er - y!

is not Os - - wald! Treach - er - y!

*f* *cresc.* *ff* *p*

*O'HARA.*  
name is Pat O' Ha-ra from the coun - ty Con - ne - mar-a!

Death to him!

Death to him!

*ff*

"My fiddle's got something to say... Dance ye devils..."

Death to him!

Death to him!

*Allegro.*

*ff*

dance!"

*tr*



END OF ACT II.

## Act III.

## No 20. Chorus. "Clink, Clank."

Allegretto.

The musical score is written for piano and voice. The piano introduction consists of four systems of staves. The first system begins with a forte (*ff*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal parts enter in the fifth system. The Soprano part has lyrics: "Clink! Clank! Clink! Clank! Mer-ri-ly sing the au-vil's lay. Clink! Clank!". The Alto part has lyrics: "Clink! Clank! Clink! Clank! Mer-ri-ly sing the au-vil's lay. Clink! Clank!". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The score includes various musical notations such as slurs, ties, and dynamic markings (*ff*, *p*, *f*).

*ff*

*SOP.*

Clink! Clank! Clink! Clank! Mer-ri-ly sing the au-vil's lay. Clink! Clank!

*ALTO.*

*p* *f*

*p* *f*



Clink! Clank! Ea-ger-ly hearts de - sire the fray. Riv-et and holt,

The first system of the musical score, measures 1-4. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "Clink! Clank! Ea-ger-ly hearts de - sire the fray. Riv-et and holt,". The piano part includes a dynamic marking of *p* (piano) in measure 4.

ar-mor and shield, Clink! Clank! Clink! Clank! Arrow and sword

The second system of the musical score, measures 5-8. The vocal line continues with the lyrics "ar-mor and shield, Clink! Clank! Clink! Clank! Arrow and sword". The piano accompaniment features a series of sixteenth-note patterns in the right hand. A dynamic marking of *p* (piano) is present in measure 8.

ready to wield, Clink! Clank! Clink! Clank! Hear the clash of

The third system of the musical score, measures 9-12. The vocal line continues with the lyrics "ready to wield, Clink! Clank! Clink! Clank! Hear the clash of". The piano accompaniment includes a crescendo marking (*cresc.*) in measure 10, indicated by a hairpin symbol.

i - ron on steel; Fight - ing blood in our veins we feel. Sharpen the sword!

The fourth system of the musical score, measures 13-16. The vocal line concludes with the lyrics "i - ron on steel; Fight - ing blood in our veins we feel. Sharpen the sword!". The piano accompaniment continues with the same rhythmic patterns.

Straighten the spear! All for love of the shamrock dear!

We'll nev-er be ruled by the land of the rose, while the I - rish shamrock

grows. We'll nev-er be ruled by the land of the rose while the I - rish shamrock grows.

Clink! Clank! Clink! Clank! Mer-ri-ly sing the an-vil's lay, Clink! Clank! Clink! Clank!

Eagerly hearts de-sire the fray. Rivet and bolt, Armor and shield, Clink! Clank!

Clink! Clank! Clink! Clank! Clink! Clank! Rivet and bolt, Armor and shield,

Clink! Clank! Clink! Clank! Click-e-ty, Clink! Clank! Clank! Clink! Clank!

Clink! Clank! Click-e-ty, Clink! Clank! Clank!

## Nº 21. Melodrama.

"Why this martial array?"  
Andante Moderato.

(dialogue.)

*pp*

"The wail of the Banshee."  
*SOP.*

*ALTO.* Wir - ra, weh!

Wir - ra, weh!

Wir - ra, wir- ra, wir- ra, weh!

**Nº 22. Solo and Chorus.** "Where is thy heart O'Brian the brave?"

*Moderato.* ("I saw him give it to her.")

The score is written for piano and voice. It begins with a piano introduction in G major, 2/4 time, marked *Moderato*. The piano part features a melody in the right hand and a supporting bass line in the left hand, with a *p* (piano) dynamic marking. The introduction concludes with a double bar line.

The vocal entry is marked *Un poco meno.* and *O'CONNOR.* The solo part (SOP.) begins with the lyrics "Where is thy heart, Oh, Bri-an the brave, How could'st thou thy du - ty for - get,". The chorus (ALTO) enters with the lyrics "Wir - ra, wir - ra!". The tempo remains *Un poco meno.* and the dynamic is *p*. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

Lost to thy coun-try; To love a weak slave, The

Andante.

star of thy glo - ry is set. There is rust on thy

pp

sword, The soul's gold-en cord Thy falseness hath brok-en, hath

brok-en in twain. Thou can'st not re - deem our love, our es -

teem, — For hon - or it - self thou hast slain. pp

SOP.

There is

cresc.

pp

*O'CONNOR.*

*SOP.* There is rust on thy sword, The soul's gold-en cord, Thy falseness hath

*ALTO.* rust on thy sword, The soul's gold-en cord, Thy false-ness hath brok-en, hath

*TEN.* Ah! Ah! Ah!

*BASS.* Ah! Ah! Ah!

brok-en in twain. Thou can'st not re-deem our love, For

brok-en in twain, Thou can'st not re-deem our love, our es-teem,

Ah! Thou can'st not re-deem our love, our es-teem,

Ah! Thou can'st not re-deem our love, our es-teem,

Ah! Thou can'st not re-deem our love, our es-teem,

hon-or it - self, For honor it - self, Thou hast slain, for

For hon-or it - self, For hon-or it - self, Thou hast slain, for

For hon-or it - self, For hon-or it - self, For hon - or

For hon-or it - self, For hon-or it - self, For hon - or

*cresc.* *cresc.* *f*

This system contains the first eight measures of the music. It features four vocal staves and a piano accompaniment. The lyrics are: "hon-or it - self, For honor it - self, Thou hast slain, for" (first staff), "For hon-or it - self, For hon-or it - self, Thou hast slain, for" (second staff), "For hon-or it - self, For hon-or it - self, For hon - or" (third staff), and "For hon-or it - self, For hon-or it - self, For hon - or" (fourth staff). The piano part includes dynamic markings *cresc.* and *f*.

honor it - self Thou hast slain.

hon-or it - self, Thou hast slain.

it - self, Thou hast slain.

it - self, Thou hast slain.

This system contains the next eight measures of the music. The lyrics are: "honor it - self Thou hast slain." (first staff), "hon-or it - self, Thou hast slain." (second staff), "it - self, Thou hast slain." (third staff), and "it - self, Thou hast slain." (fourth staff). The piano accompaniment continues with various chords and melodic lines.



## Nº23. Melodrama.

Andante. Brian, Brian, who was to have been our King, place? (O'DON) I!

Who shall take your place? (O'DON) I!

(ALL) You! I retain this ring. (ALL) No!

Who will follow me?

*un poco agitato.*

None? We the women of Ireland! fight our way to Brian's side. Against the law. It is for Ireland.

*pp f cresc.*

St. Patrick will forgive. Yes, forgive and bless. Will the Irishman remain behind? No! Faugh na bealah!

*ff più mosso*

Where is Brian? With Elfrida! No! Brian is here

*ff*

despite the treachery of foe and friend. **Allegro Moderato. SOP.**

Strike the harp, raise the voice, sing the

**ALTO.**

Strike the harp, raise the voice, sing the

**TEN.**

Strike the harp, raise the voice, sing the

**BASS.**

**Allegro Moderato.**

*f* *ff*

song of great Bri - an. In the hearts of his peo - ple lives

song of great Bri - an. In the hearts of his peo - ple lives

song of great Bri - an. In the hearts of his peo - ple lives

*rit.*

This block contains the first system of a musical score. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are "song of great Bri - an. In the hearts of his peo - ple lives". The piano part includes a *rit.* (ritardando) marking at the end of the system.

*rit.* (dialogue continues)

Bri - an Bo - ru.

Bri - an Bo - ru.

Bri - an Bo - ru.

*p*

This block contains the second system of the musical score. It features three vocal staves and a piano accompaniment. The lyrics are "Bri - an Bo - ru." repeated for each voice. The piano part includes a *p* (piano) marking and a *rit.* (ritardando) marking at the beginning of the system. The system concludes with a double bar line.

## Nº 24. Solo and Chorus. "For Ireland."

*Marziale.* *BRIAN.* *SOP.* *ALTO.* *TEN.* *BASS.*

For Ire-land! Un -

For Ire - land!

For Ire - land!

*Marziale.* *f*

sheathe each trusty sword. Old Ireland! Shall know no foreign lord. Then

Dear Ireland!

Dear Ireland!

wield aloft our blades of steel; For freedom fighting die, Till death it-self our lips shall seal Shout

this our battle cry: For Ire-land! for Ire-land! First and last for Ire - land!

Better far seek honored graves than  
First and last for Ire - land.  
First and last for Ire - land.

*ff* *p*

live accursed a race of slaves. Better far clasp hands with death, shouting with our dying breath, For

Ire - land! For Ire - land! Better fall up-on the field;

For Ire - land! For Ire - land!

For Ire - land! For Ire - land!

Ir - ish hearts shall nev - er yield; Sol - diers know not how to fly,

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line (bass clef) and three piano accompaniment staves (treble and bass clefs). The second system has a vocal line and three piano accompaniment staves. The third system has a vocal line and three piano accompaniment staves. The lyrics are written below the vocal line. The piano part features a rhythmic accompaniment with chords and single notes. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

All they know is how to die for Ireland! For Ire-land!

For Ire - land, for Ire -

For Ire - land, for Ire -

*ff* For Ire-land, for Ire-land, un - sheathe each trust-y sword. Old land!

*ff* For Ire - land, for Ire - land, un - sheathe each trust-y sword. Old land!

*ff* For Ire - land, for Ire - land, un - sheathe each trust-y sword. Old land!

Ire - land, dear Ireland shall know no foreign lord. Then wield aloft our blades of steel, for

Ire - land, dear Ire-land, shall know no for-eign lord. Then wield a - loft our

Ire - land, dear Ire-land, shall know no for-eign lord. Then wield a - loft our

*p* *cresc.*

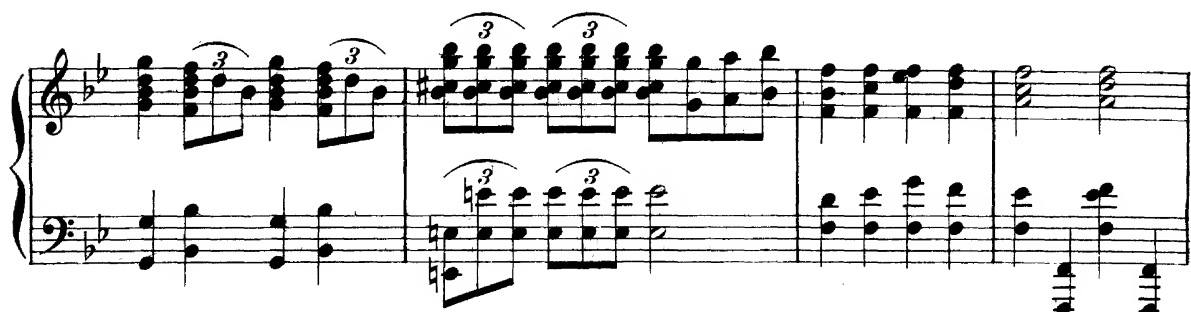
freedom fighting die; Till death it-self our lips shall seal, Shout this our battle cry, For  
 blades of steel, Till death it - self our lips shall seal For  
 blades of steel, Till death it - self our lips shall seal For

Ireland! for Ireland! first and last for Ireland! For Ire - land! Ire - land! Shout  
 Ireland! for Ireland! first and last for Ireland! For Ire - land! for Ire - land! Shout  
 Ireland! for Ireland! first and last for Ireland! For Ire - land! for Ire - land! Shout

this our battle cry. Yes, first and last for Ire - land!  
 this our bat-tle cry. Yes, first and last for Ire - land!  
 this our bat-tle cry. Yes, first and last for Ire - land!

*rit.*





# № 25. Solo. "All hope has flown."

Moderato.

*f un poco agitato.*

The piano introduction is in 4/4 time, marked Moderato. It features a treble and bass staff. The treble staff has a melodic line with a slur over the first two measures and a crescendo hairpin. The bass staff provides a rhythmic accompaniment with chords and moving lines.

ERINA.

1. All hope has flown, I am a - lone held in capt - ive  
2. Love knows not death; 'tis heaven's breath that gives to love its

*p*

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment is in a lower register. The piano part has a melodic line in the treble and a more rhythmic line in the bass.

chains. — My heart doth sigh, for Bri - an cry; Noth - ing  
life; — Each ten - der sigh, each love - lit eye, A foe to

The second system continues the vocal and piano accompaniment. The vocal line concludes with a final note, and the piano accompaniment provides a harmonic support.

now re - mains But thoughts of him, I  
earth - ly strife; With thoughts of love no

love so well, That love for him no words can tell. Ah,  
sin can dwell, all e - vil dies be - neath its spell, Love

nought can ease this bit - ter pain, To know we can - not meet a -  
is the best this world can give, With - out its light no love can

*rit. tranquillo.*  
gain. Ah! love, dear love, Ere on earth we part, Ah,  
live.

love dear love — clasp me to thy heart. — It may not be,

I shall not see — thy face a-gain, dear love; —

Nor thy heart greet un-til we meet In that fair land a -

bove, in that fair land a - bove. —

*cresc.*

*D.C. 2<sup>d</sup> Verse.*

# № 26. Quintette. "The Irish Cuckoo."

*Allegretto.*

*BABY, sings 3<sup>d</sup> verse.* *BABY.*

3. He

*O'HARA, sings 1<sup>st</sup> verse.* *O'HARA.*

1. Have

*DUGAN, sings 2<sup>d</sup> verse.* *DUGAN.*

2. There he

niv - er combs his hair, he's too lazy to stir, is this bird the "I - rish

o - ny av yez heard av thot la - zy bird, thot they call the "I - rish

sits up on high, he's too lazy to fly, is this bird the "I - rish

*p*

*BABY.*  
Cuck - oo." That they call the I - rish Cuck - oo. He's too  
Is this bird the I - rish Cuck - oo.

*O'HARA.*  
Cuck - oo?" He in -

*DUGAN.*  
Cuck - oo!" That they call the I - rish Cuck - oo. His  
Is this bird the I - rish Cuck - oo.

*HERALD.*  
That they call the I - rish Cuck - oo.  
Is this bird the I - rish Cuck - oo.

*FITZ.*  
That they call the I - rish Cuck - oo.  
Is this bird the I - rish Cuck - oo.

la - zy to hunt for his food to eat, So he mar - ries a bird that will  
hab - its this isle av\_\_\_ Imer - ald green, He's the la - zi - est bird thot\_\_\_  
feathers a mix - ture of\_\_\_ green an' red, He sits so still ye'd\_\_\_

bring him meat; he makes his home in an - other birds nest, his  
i - ver wuz seen, fur iv - 'ry task thot cuckoo will shirk, so dom  
swear he was dead; if the thafe didn't steal, he ni-ver would sup, an' he

wife does the work an' he does the rest. A - "bird" is the I - rish  
la - zy is he thot his li - ver wont work. A - "bird" is the I - rish  
doesn't go to bed for fear of gettin' up. A - "bird" is the I - rish

Cuckoo! Cuck - oo! Cuck - oo! Cuck - oo! Cuck - oo!  
Cuckoo! Cuck - oo!  
Cuckoo! Cuck - oo!  
Cuck - oo!  
Cuck - oo!

Cuck - oo! They ne-ver, ne-ver heard of this la-zy, la-zy bird, that they

Cuck - oo! They ne-ver, ne-ver heard of this la-zy, la-zy bird, that they

Cuck - oo! They ne-ver, ne-ver heard of this la-zy, la-zy bird, that they

Cuck - oo! We ne-ver, ne-ver heard of this la-zy, la-zy bird, that they

Cuck - oo! We ne-ver, ne-ver heard of this la-zy, la-zy bird, that they

The first system of the musical score for 'The Cuckoo Song' features five vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor 1, Tenor 2, and Bass) with a fifth part for the piano. The lyrics are: 'Cuck - oo! They ne-ver, ne-ver heard of this la-zy, la-zy bird, that they'. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

call the I - rish Cuck - oo.

call the I - rish Cuck - oo.

call the I - rish Cuck - oo.

call the I - rish Cuck - oo.

call the I - rish Cuck - oo.

call the I - rish Cuck - oo.

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: 'call the I - rish Cuck - oo.'. The piano accompaniment includes a right-hand melody and a left-hand bass line. The system concludes with a double bar line and a repeat sign.

The third system of the musical score continues the piano accompaniment. It features a right-hand melody and a left-hand bass line. The system concludes with a double bar line and a repeat sign.

The fourth system of the musical score continues the piano accompaniment. It features a right-hand melody and a left-hand bass line. The system concludes with a double bar line and a repeat sign.



## Nº 27. Finale.

(Outside.)  
*SOP. pp*  
*ALTO. For*  
*TEN. pp*  
*BASS. pp*  
 For

Ire-land, for Ire-land, un - sheathe each trust-y sword!

Ire-land, for Ire-land, un - sheathe each trust-y sword!

Ire-land, for Ire-land, un - sheathe each trust-y sword!

6

*sempre p* *cresc poco*

For Ire - land, dear Ire-land shall

For Ire - land, dear Ire-land shall

For Ire - land, dear Ire-land shall

*a poco*

know no for - eign lord!

know no for - eign lord!

know no for - eign lord!

For

For

For

*cresc. poco a poco*

Ire-land, dear Ire-land un - sheathe each trust-y sword! Old Ire-land, dear Ire-land, shall

Ire-land, dear Ire-land un - sheathe each trust-y sword! Old Ire-land, dear Ire-land, shall

Ire-land, dear Ire-land un - sheathe each trust-y sword! Old Ire-land, dear Ire-land, shall

(Prin. and Cho. enter.)

know no for-eign lord! Then wield a-loft our blades of steel, for freedom fight-ing die, Till

know no for-eign lord! Then wield a-loft our blades of steel, for freedom fight-ing die, Till

know no for-eign lord! Then wield a-loft our blades of steel, for freedom fight-ing die, Till

*ff*

death it-self our lips shall seal, shout this our bat-tle cry, for Ire-land, for Ire-land,

death it-self our lips shall seal, shout this our bat-tle cry, for Ire-land, for Ire-land,

death it-self our lips shall seal, shout this our bat-tle cry, for Ire-land, for Ire-land,

death it-self our lips shall seal, shout this our bat-tle cry, for Ire-land, for Ire-land,

*ff*

*rit.* *Andante.*  
(Dialogue continues.)

first and last for Ire-land, first and last for Ire - land!

first and last for Ire-land, first and last for Ire - land!

first and last for Ire-land, first and last for Ire - land!

first and last for Ire-land, first and last for Ire - land!

*rit.* *Andante.*  
*pp*

Piano introduction for the chorus, featuring a four-part vocal harmony in B-flat major and a piano accompaniment with a steady eighth-note bass line and a more active treble line.

*Moderato. CHORUS.*

Four-part vocal harmony with piano accompaniment. The lyrics are: "We give to him the ring, Crown Bri - an King!" The piano part features a steady eighth-note bass line and a more active treble line.

BISHOP. (*Baritone.*)  
Crown Bri - an King. I thus ful - fil the peo-ple's King!  
Crown Bri - an King. Crown Bri - an King.  
Crown Bri - an King.  
The piano accompaniment for the Bishop's solo features a steady eighth-note bass line and a more active treble line, with a *p* (piano) dynamic marking.

will, they placed the sham-rock on thy hand. This crown the sign of love di-

vine. Rise Bri - an, King of Ire - land.

(PRIN. AND CHORUS.)

Brian, King of Ire-land. For

Bri-an, King of Ire-land. For

Bri-an, King of Ire-land. For

Bri-an, King of Ire-land. For

*ff*

Ire-land, for Ireland, un-sheathe each trust-y sword! Old Ireland, dear Ireland, shall  
Ire-land, for Ire-land, un-sheathe each trust-y sword! Old Ire-land, dear Ire-land, shall  
Ire-land, for Ire-land, un-sheathe each trust-y sword! Old Ire-land, dear Ire-land, shall

This system contains the first three vocal staves and the first two staves of the piano accompaniment. The vocal parts are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass and treble clef. The music is in 4/4 time.

know no for-eign lord! Then wield aloft our blades of steel, for freedom fight-ing die. Till  
know no for-eign lord! Then wield a - loft our blades of steel till  
know no for-eign lord! Then wield a - loft our blades of steel till

This system contains the next three vocal staves and the next two staves of the piano accompaniment. The vocal parts continue the melody, and the piano accompaniment provides harmonic support. The lyrics are printed below the vocal staves.

death itself our lips shall seal, shout this our battle cry, "For Ireland, for Ireland,  
death it - self our lips shall seal. For Ire-land, for Ire-land,  
death it - self our lips shall seal. For Ire-land, for Ire-land,

This system contains the final three vocal staves and the final two staves of the piano accompaniment on this page. The vocal parts conclude the phrase, and the piano accompaniment ends with a final chord. The lyrics are printed below the vocal staves.

*ERINA.*  
first and last for Ireland. "For Ireland! For Ireland! Shout this our battle cry! Yes,

*MONA.*  
first and last for Ireland. "For Ireland! For Ireland! Shout this our battle cry! Yes,

*BABY.*  
first and last for Ireland. "For Ireland! For Ireland! Shout this our battle cry! Yes,

*O'CONNOR.*  
first and last for Ireland. "For Ireland! For Ireland! Shout this our battle cry! Yes,

*BRIAN.*  
first and last for Ireland. "For Ireland! For Ireland! Shout this our battle cry! Yes,

*O'DON. AND O'REILLY.*  
first and last for Ireland. "For Ireland! For Ireland! Shout this our battle cry! Yes,

first and last for Ire-land. "For Ire-land! For Ire-land! Shout this our battle cry! Yes,

first and last for Ire-land. "For Ire-land! For Ire-land! Shout this our battle cry! Yes,

first and last for Ire-land. "For Ire-land! For Ire-land! Shout this our battle cry! Yes,

first and last for Ire-land. "For Ire-land! For Ire-land! Shout this our battle cry! Yes,



first and last for Ire - land!

first and last for Ire - land!

first and last for Ire - land!

first and last for Ire - land!

first and last for Ire - land!

first and last for Ire - land!

first and last for Ire - land.

first and last for Ire - land.

first and last for Ire - land.

first and last for Ire - land.

*rit.*

8

END OF OPERA.